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BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

IN FIVE VOLUMES

GEORGE BELL AND SONS
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Dresden

The Adoration of the Shepherds

From the painting by Correggio

BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

NEW EDITION REVISED AND ENLARGED

UNDER THE SUPERVISION OF

GEORGE C. WILLIAMSON, LITT. D.

WITH NUMEROUS ILLUSTRATIONS

VOLUME I. A–C

New York
THE MACMILLAN COMPANY
LONDON: GEORGE BELL AND SONS
1903
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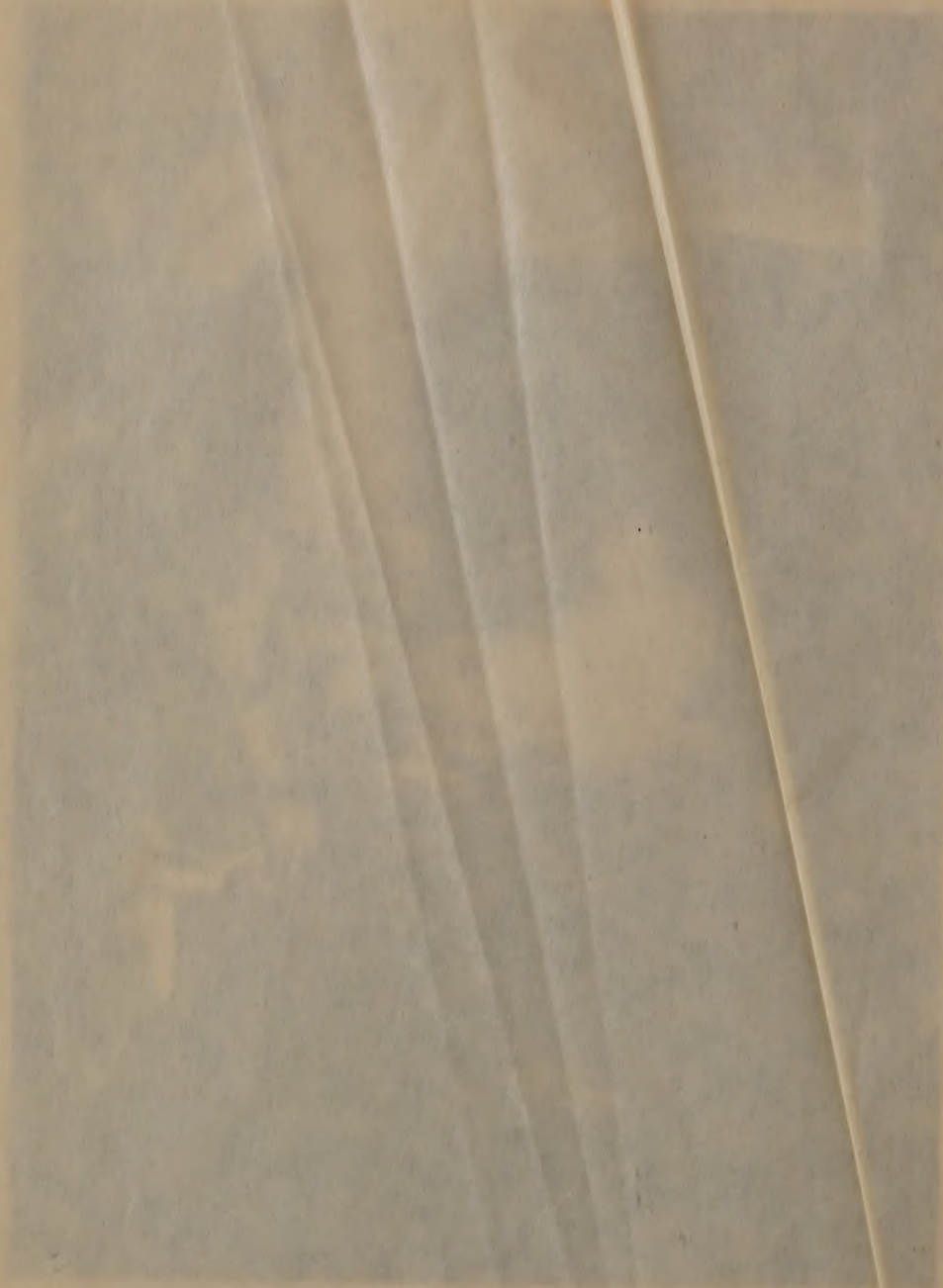

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PAINTERS AND ENGRAVERS

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PREFACE

THE first editon of "Bryan's Biographical and Critical Dictionary of Painters and Engravers" was published in 1816, and since that time it has held its place without a rival as the most complete and trustworthy authority on the facts and lives of the painters and engravers with whom it deals. In 1849 it was revised by Mr. J. Stanley, and subsequently in 1876 a Supplement was prepared by Mr. H. Ottley. Between that time and 1884 not only had it become necessary to add a very considerable number of names, but the whole range of artistic knowledge and criticism had undergone most important and far-reaching changes owing to the researches of Messrs. Crowe and Cavalcaselle, Milanesi, Morelli, Bertolotti and others on the lives and works of the Italian painters; to those of Kramm, Michiels, Fétis, Havard, Hymans, Van den Branden, Weale, and Siret on the Dutch and Flemish painters; to those of Passavant, Waagen, Förster, Meyer, Bode, Woltmann, Schlie, Riegel, and Von Reber on the painters of Germany and other lands; and to those of the late Sir William Stirling Maxwell and Señor Madrazo on the art and artists of Spain. The edition issued in Parts from 1884–9 under the editorship of Mr. R. E. Graves and Sir Walter Armstrong was consequently to a great extent a new work, and extended to almost double the size of its predecessor; a considerable number of engravers especially having been added.

During the fourteen years which have intervened many more names have unfortunately become eligible for inclusion, and further researches have brought to light new facts, while fresh attributions and the transposition of numerous pictures have made much alteration necessary. In this volume, the first of five of which the new edition will consist, will thus be found seventy-two new biographies specified below, whilst upwards of six hundred corrections and alterations necessitated by the march of time have been introduced into the other lives.

The most notable of the new articles are those on Jacopo, Gentile and Giovanni Bellini, contributed by Mr. Roger E. Fry; Giotto (Bondone) by Mr. F. Mason Perkins, his latest biographer; two important contributions on Altdorfer and Blake by Mr. Oldmeadow; Burne-Jones, Vicat Cole, Sidney Cooper, Sir F. Burton by Mr. Malcolm Bell; Mark Antony and Ansdell by Mr. Dibdin, the chief authority on the Liverpool School; Dirk Bouts by Mr. Weale; Arnold Böcklin by Mr. G. Ravenscroft Dennis; Bellin by Mr. Elliot Stock; David Cox by Mr. Arthur B. Chamberlain of the Birmingham Art Gallery; Bonheur, Ford Madox Brown, Cosway, Constant, Calderon, Beardsley

and others by the editor, the article on Beardsley being the result of personal acquaintance with this much maligned and very clever artist. In addition to these articles, shorter accounts have been specially written of *Armitage, Absolon, Adam, Andrews, Arbo, Aivozowski, Alvarez, Anguisciola, Barnard, Barlow, Barber, Burgess, Brown, Barwell, Beavis, Beard, Bonington, Bashkirtseff, Bierstadt, Bosboom, Brierley, Benouville, Browne, Ballantyne, Bellermann, Boyce, Bryan, Brandard, Brownlie, Binet, Biles, Boudin, Baudry, Brett, Blanchard, Bloch, Brozik, Collier, Casado, Casanova, Cattermole, Cousen, Cope, Cabat, Chaplin, Calthrop, Cosway, Cazin, Clays,* and *Corbet,* making in all a total of seventy-two new biographies. In addition to these new biographies many others have undergone revision in the light of recent research, among which may be specially mentioned, Correggio by Dr. Corrado Ricci of the Brera Gallery, Milan; Michel Angelo (Buonarroti), Paolo Veronese (Caliari), Cossa, Costa, Cimabue, Cima and Carpaccio by Mr. Charles Holroyd of the National Gallery of British Art; Sodoma (Bazzi) and Beccafumi by Mr. R. H. Hobart Cust, author of "the Pavement Masters of Siena." Dealing as a work of this sort does, with facts rather than with criticism, the labours of preceding writers must necessarily be used with a frequency which makes special reference in every case impossible; but the Editor trusts that he will not be found to have placed himself under any obligations that he may not here frankly and gratefully acknowledge. Succeeding volumes of the work will be augmented and improved in a similar manner.

June 1903.

NOTICE

As confusion frequently arises in the alphabetical arrangement of biographical dictionaries owing to the arbitrary mode in which it has been customary to deal with such names as are preceded by an article or a preposition, or by both, it has been thought desirable in this work to adopt the grammatical principle sanctioned by the Belgian Academy in regard to the names of Flemish and French (or Walloon) origin, which are included in the "Biographie Nationale."

The arrangement therefore is according to the following plan:

I. Every artist having a surname is placed under that surname, cross-references being given from assumed names and sobriquets whenever needed.

Thus, *Correggio*	is entered under	*Allegri, Antonio.*
Pinturicchio	„	*Biagio, Bernardino.*
Sebastiano del Piombo	„	*Luciani, Sebastiano.*
Tintoretto	„	*Robusti, Jacopo.*
Titian	„	*Vecelli, Tiziano.*

(*a*) When the prefix to a name is an article it remains annexed, because it is an integral part of the name; but when it is a preposition, it is disunited, because it indicates the place of origin or birth of the artist, or a territorial or seigneurial name. Thus, the French *Le* and *La*, and the equivalent Dutch and Flemish *De* are retained; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch and Flemish *van* are rejected.

Thus, *Charles Le Brun*	is entered under	*Le Brun.*
Jan David De Heem	„	*De Heem.*
Jean François de Troy	„	*Troy.*
Heinrich Maria von Hess	„	*Hess.*
Isaac van Ostade	„	*Ostade.*

(*b*) When the prefix is an article joined to or preceded by a preposition, as in the French *du*, *de la*, and *des*, the Italian *del*, *della*, *degli*, *dai*, *dagli*, and *dalle*, the Spanish *del* and *de la*, and the Dutch *van der*, *van de*, *van den*, and *ver* (a contraction for *van der*), it cannot be disunited from the proper name, because the particles together represent the genitive case of the article.

Thus, *Alphonse du Fresnoy*	is entered under	*Du Fresnoy.*
Laurent de La Hire	„	*De La Hire.*
Niccolò dell' Abbate	„	*Dell' Abbate.*
Girolamo dai Libri	„	*Dai Libri.*
Willem van de Velde	„	*Van de Velde.*

(*c*) English artists bearing foreign names are placed under the prefix, whether it be an article or a preposition.

Thus, *Peter De Wint* is entered under *De Wint*.

(*d*) Proper names with the prefix *St.* are placed as though the word *Saint* were written in full: and similarly, *M'* and *Mc* are arranged as *Mac*.

(*e*) Foreign compound names are arranged under the first name.

Thus, *Baptiste Aubry-Lecomte*	is entered under	*Aubry-Lecomte.*
Juan Cano de Arevalo	,,	*Cano de Arevalo.*

II. An artist having no surname is placed under the name of the place from which he is known, or failing that, under his own Christian name.

Thus, *Andrea da Bologna*	is entered under	*Bologna.*
Andrea del Sarto	,,	*Andrea.*
Fra Bartolommeo	,,	*Bartolommeo.*

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-Trap*, will be found under the common title of *Master*.

R. E. G.

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R. H. H. C.	R. H. Hobart Cust.
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H. C. S.	H. Clifford Smith.
E. S.	Elliot Stock.
W. H. J. W.	W. H. James Weale.
G. C. W.	George C. Williamson.

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A

BIOGRAPHICAL DICTIONARY

OF

PAINTERS AND ENGRAVERS.

AA, Van der. See Van der Aa.

AACHEN, Johann von (or Aach), who was born in Cologne in 1552, takes his name from the town of Aachen (Aix-la-Chapelle), the birthplace of his father. His early-displayed talent for art induced his parents to comply with his wish to become a painter, and he was placed under the tuition of a respectable portrait painter, named Jerrigh. After passing six years under this master, he applied himself to study and copy the works of Barthel Spranger. About the year 1584 he visited Italy, and first stopped at Venice, where he passed some time among the great works of art in that distinguished school of colouring. He studied especially the style of Tintoretto, with much success. He afterwards went to Rome, where his first painting was an altar-piece, representing the 'Nativity,' for one of the chapels of the Jesuits' church. He also painted a picture which gained him great reputation, and has been considered as one of his best productions; in it he represented the portrait of the celebrated musician, 'Madonna Venusta playing on a Lute,' and introduced himself holding a goblet of wine. From Rome he went to Florence, where he painted the portrait of the famous poetess 'Madonna Laura.' In 1588, the Elector of Bavaria invited him to Munich, where he produced his most excellent work the 'Resurrection of our Saviour,' which has been engraved by Raphael Sadeler; and the 'Finding of the True Cross by Helena, mother of Constantine.' He painted the portraits of the electoral family, and was liberally rewarded by his employer, who also presented him with a gold chain and medal. By the invitation of the Emperor Rudolph II., he visited Prague, where the court was then held, and was favoured with the particular patronage of that monarch. His first work was a picture of 'Venus and Adonis,' which he designed with a taste and elegance then little known in Germany. This performance was so much admired by the emperor that he retained him in his service for the remainder of his life. Von Aachen died in 1615 in Prague. It is but justice to this painter to allow him the credit of being one of the first that attempted to reform the stiff and Gothic taste of his country, and although he did not entirely divest himself of it, it may be asserted that his design, always correct, approaches sometimes to grace and beauty. His 'Bathsheba Bathing,' in the Vienna Gallery, is one of his best works. The dates of his birth and death, above given, are taken from the inscription on the monument, erected at Prague to his memory by his widow, which was discovered in 1790. Other authorities give 1562 as the date of his birth.

AALST, Van. See Aelst.

AARTJEN van LEIDEN See Claessoon.

AARTSEN, Pieter (or Aertsen, or Arijaensz, in which form it occurs in the record of his death in the 'Oude Kerk' at Amsterdam). This painter, called from his great height 'Lange Peer,' was the son of a stocking manufacturer, and born at Amsterdam in 1507. Having shown an early inclination for art, he was placed under Allart Claessen, with whom he did not, however, remain longer than was necessary to learn the first rudiments, and in 1535 he joined the Antwerp Guild. Before long he had produced several pictures of the interiors of kitchens with culinary utensils, painted with great spirit, and well coloured. These performances were much admired, and it is somewhat remarkable, that although he was so successful in his attempts in that style, he abandoned these subjects, and applied himself to the more elevated walk of sacred historical painting, in which he acquired no little celebrity. One of his most esteemed works was the altar-piece he painted for the church of Our Lady at Amsterdam. The principal picture represented the 'Death of the Virgin Mary,' and on the two folding doors he painted the 'Nativity,' and the 'Adoration of the Magi.' These subjects were ingeniously composed and well drawn, and the colouring warm and

harmonious. Sandrart asserts, that he received two thousand crowns for this work.

It is no slight proof of the ability of this master, that when Michael van Coxis of Mechlin, one of the greatest artists of his time, was asked to paint an altar-piece for the new church at Amsterdam, he, on seeing the works of Pieter Aartsen, declined the undertaking, observing, that they had no occasion for his exertions when they possessed such a painter. Aartsen died at Amsterdam in 1573. Many good works by him were destroyed by the Iconoclasts in 1566; the following are his best that remain:

Brussels.	*Museum.*	The Cook.
Cassel.	*Gallery.*	Vegetables and Fruit.
Vienna.	*Museum.*	Market Scene

He had three sons, PIETER (called 'de jonge'), AERT, and DIRK, and a grandson GEERT, who were all painters.

AARTSZ, RIJKAERT. According to Van Mander, this painter, the son of a poor fisherman, was born at Wyck, in North Holland, in 1482. He became a scholar of Jan Mostaert, the elder, a painter at that time in some repute at Haarlem. Under that master he made surprising progress, and not only soon surpassed his instructor, but became one of the ablest artists of his time. His first works on leaving the school of Mostaert, were two pictures painted as folding-doors to an altar-piece in the great church at Haarlem, wherein he represented two subjects from the history of Joseph and his brethren. He afterwards settled at Antwerp, and was received into the Academy there in 1520. He died in that city at the great age of 95. Aartsz's works are for the most part to be seen in Friesland.

ABACCO, ANTONIO D', was a scholar of Antonio da San Gallo, an eminent architect at Rome, where he followed the same profession with reputation. In the year 1558, he published a valuable architectural work, entitled *Libro d' Antonio d' Abacco, appartenente a l' architettura, nel quale si figurano alcuone nobile antichità de Roma*, with fine prints engraved by himself. He also engraved the plans of St. Peter from the designs of his master.

ABARCA, F. A. ETHENARD Y. See ETHENARD.

ABARCA, MARIA DE, is noticed in the history of painting in Spain, as having distinguished herself in Madrid as a paintress of miniatures and portraits, which were much admired, even at a period in which the art may be considered to have reached its highest development in that country, in the time of the celebrated Velazquez. The dates of her works range from 1640 to 1653, and she died probably about 1656.

ABATE ANDREA, L'. See BELVEDERE.

ABATE CICCIO, L'. See SOLIMENA.

ABBATE FAMILY, THE (of Modena). See DELL' ABBATE.

ABBATI, GIUSEPPE, who was born at Naples in 1836, studied first under his father Vincenzo, a painter of that town; and subsequently in the Academy at Venice. He excelled in genre and architecture, and in landscapes, in which he somewhat resembles Jules Breton. One of his earliest works, 'A Dominican singing in the choir of Santa Maria Novella, Florence,' was painted in 1865, and received much praise; it is now in the Pinacoteca of Capodimonte at Naples. In 1866 he took part as a volunteer in the war in the Tyrol. Of his works we may mention a 'Peasant Family taking a Siesta,' one of his best pictures; 'The Prayer,' in the Galleria Moderna, Florence; and the 'Dominican,' in the Modern Gallery of Milan. Abbati died at Florence in 1868, from the bite of his own dog—his constant companion.

ABBATINI, GUIDO UBALDO, who was born at Città di Castello about 1600, was admitted into the Academy at Rome. He was a disciple of Giuseppe Cesari, and distinguished himself as a painter of history in fresco. One of his principal works is the ceiling of the chapel of St. Theresa, in Santa Maria della Vittoria, at Rome. He died at Rome in 1656.

ABBÉ, HENDRIK, an engraver, painter, and architect, was christened in 1639 in the cathedral at Antwerp, in which city some prints by him were published in 1670. He is also noticed by Heineken, who only mentions him as having made some designs for the edition of Ovid's Metamophoses published by Barrier.

ABBIATI, FILIPPO, who was born at Milan in 1640, was a scholar of Carlo Francesco Nuvolone. Under that master he made great progress, and proved a very excellent artist, particularly in fresco. Fertile and bold in his conceptions, his execution was commanding and resolute. In conjunction with Federigo Bianchi, he painted the cupola of Sant' Alessandro Martyre at Milan. One of his best works was 'St. John preaching in the Wilderness,' at Saronno. He painted numerous altar-pieces in Padua, Bergamo, Turin, Milan, and other cities of Italy. He died at Milan, in 1715.

ABBIATI, GIUSEPPE, a Milanese designer and engraver, lived in the beginning of the 18th century. He etched some small prints of battles, and an allegorical subject from his own design.

ABBIATI, PAOLO MARIA. The name of this engraver is affixed to a portrait of Girolamo Cornaro, procurator of St. Mark. It is without a date or the name of the painter. He flourished towards the close of the 17th century; Zani says he was born at Milan.

ABBOT, JOHN W., was an honorary exhibitor at the Academy, from 1793 to 1810. He painted landscapes with cattle and figures. There is a small etching of a horse inscribed *J. Abbot*, dated 1767. He also illustrated books upon American insects.

ABBOTT, FRANCIS LEMUEL, an English portrait painter, was born in Leicestershire, in 1760. He was a scholar of Francis Hayman. Without the possession of much taste, he acquired some reputation for the faithful resemblance of his pictures, particularly his portraits of men, which sometimes approach to excellence. He painted a portrait of Cowper and several of Lord Nelson, which were much admired for their truth to nature. A portrait of Joseph Nollekens, the sculptor, by him is in the National Portrait Gallery. He died in 1803.

ABEL, GOTTLIEB FRIEDRICH, a German engraver, who was born in 1763, was a pupil of Johann von Müller. He was engraver to the King of Würtemberg, at Stuttgart. He furnished about 125 plates to Reiter's work descriptive of the various trees of Germany.

ABEL, HANS, a painter of Frankfort, who lived

about 1494, is supposed to have painted some of the beautiful windows which adorn the cathedral and several churches in that city. He also painted banners.

ABEL, Joseph, a German painter of great merit, was born at Aschach in 1768. He was instructed in the school of Füger at Vienna, and is said to have distinguished himself at an early age. He was employed by the Czartoryski family in Poland, and visited Rome in 1802, where he remained six years, and produced several pictures, the subjects of which were taken from the Greek poets and ancient historians, and which gained him great applause. Among these, were 'Hector's Departure,' and 'Andromache on Hector's Corpse.' On his return to Vienna, in 1808, he painted portraits, and large historical compositions, and was also employed in the decorations of the theatre. He died there in 1818. In the Darmstadt Gallery is his 'Brutus and the Relations of Lucretia swearing to be revenged.'

ABEL, —. Malvasia mentions this as the name of a French artist who, in 1650, received a hundred Roman crowns for a copy made by him of the 'Communion of St. Jerome,' by Domenichino. The latter had been paid, a short time previously, but fifty crowns for the original. It is to be regretted that we have not a more complete account of this successful copyist.

ABEL de PUJOL, Alexandre Denis, was born at Valenciennes, in 1787. He evinced early a taste for art, and, by his father's consent, became a pupil of David. The fortune of the former, however, being dissipated by the revolution, the son had for some time a struggling life, being left by his master very much to his own resources. His first painting represented 'Philopœmen recognized whilst splitting wood in the Kitchen of a Friend who had invited him to Dinner;' and David was so much struck with it, that he gave Abel the advantage of free admission to his studio. He obtained in 1806 the first medal at the Academy; in 1810 the gold medal of the second class for his picture of 'Jacob blessing the Sons of Joseph;' and the *Prix de Rome* for his painting of 'Lycurgus presenting to the Lacedæmonians Charilaus as heir to the Throne.' The climate of Rome not agreeing with his health, he was forced to return to Paris, when necessity compelled him to mingle sign-painting with a more ennobling application of his talent. In 1814 he exhibited 'Britannicus,' which obtained a medal, and is now in the Museum at Dijon; in 1817, 'St. Stephen preaching before his Martyrdom,' painted for, and now in, the church of St. Etienne du Mont, Paris; in 1819, 'The Virgin at the Tomb,' 'Cæsar in the Senate at the Ides of March' (purchased by the Duke of Orleans, afterwards King Louis-Philippe, and destroyed in the fire at the Palais-Royal); and 'Sisyphus in the Infernal Regions;' in 1822, 'Joseph explaining the Dreams of the Butler and Baker of Pharaoh,' which obtained a gold medal at Lille, and is now in the Museum of that town; 'Ixion in Tartarus,' which is in the Imperial Collection: 'Germanicus on the field of Battle,' and 'The Baptism of Clovis,' which is in the cathedral of Rheims. He also in 1819 painted the 'Renaissance of the Arts' on the ceiling of the staircase of the Louvre, destroyed in the course of the alterations made in that establishment in 1856. He also painted three subjects over doors at Versailles, and some fine frescoes in the church of St. Sulpice, Paris. He was a member of the Legion of Honour, and of the 'Institute,' to which he was elected on the death of Baron Gros. He died at Paris in 1861.

ABELS, Jacobus Theodorus, who was born at Amsterdam in 1803, was instructed in art by Jan van Ravenswaay, the animal painter. In 1826 he visited Germany, and on his return settled at the Hague. He distinguished himself especially in painting moonlight landscapes. The Museum at Haarlem has works by him. Abels died at Abcoude in 1866.

ABENTS, Leonhard. This artist was a native of Passau, in Bavaria, and flourished about the year 1580. He engraved the plan of the city of Passau for Braun's Topography. He marked his plates with this monogram.

ABEREGNO, Giacomo, was a Venetian painter who flourished about the year 1400.

ABERLI, Johann Ludwig, a Swiss painter and engraver, born at Winterthur, in 1723, was a pupil of Felix Meyer, and painted, with success, portraits and landscapes. He published several coloured prints of views in Switzerland, which have been sufficiently admired to give birth to a great number of imitations. He died at Berne in 1786.

ABILDGAARD, Nikolaj Abraham, son and pupil of Sören Abildgaard, a Danish historical painter of great merit. He was born at Copenhagen in 1744; in 1767 he received the great medal at the Academy, and went soon afterwards to Italy; he spent most of his time in Rome, where he copied the works of Raphael, Michelangelo, and Titian. In 1777 he returned to his native country, and in 1786 was made professor in the Academy at Copenhagen, of which he was director from 1802 until his death, in 1809. He has been considered the best painter Denmark has produced. His principal subjects were taken from the ancient poets; but some of the best perished in the fire that consumed the palace of Christianburg in 1794. Füssli relates that this had such an effect on his mind that he scarcely ever painted afterwards. His sketches made for them are still preserved in the Copenhagen Gallery, which contains besides several good examples of his art.

ABILDGAARD, Sören, who was born at Christianssand, in Norway, in 1718, studied in Copenhagen, and became a draughtsman of repute. He executed many drawings of antiquities in Norway, Sweden, and Denmark.

ABRAHAM, Frere. See Gilson.

ABRIL, Juan Alfonso, was a native of Valladolid. He studied under Pablo de Cespedes at Cordova, and afterwards entered a convent. He died in 1645 at Valladolid, where there is in the Museum a 'Head of St. Paul' by him, brilliant in colour, and in good taste.

ABSHOVEN (or Abtshoven). See Apshoven.

ABSOLON, John, was born at Lambeth in 1815. He studied under Ferrigi and at the British Museum, and started at the age of fifteen painting portraits in oil. He was next employed for some years under the well-known Grieve family in painting figures and other parts of scenes at Drury Lane and Covent Garden Theatres. His first exhibit, entitled 'A Study from Nature,' appeared at the Suffolk Street Gallery in 1832. In 1835 he visited Paris, and having exchanged oil for water-colour, on his return in 1839 exhibited at the New Water-Colour Society 'The Savoyard Boy' and 'The First Sup.' He became a member of this Society the same year, and was for many years its treasurer.

In 1840 he exhibited 'Singing for a Wife,' and in 1842 a popular picture 'The Vicar of Wakefield in Prison.' In successive years appeared 'Paul and Virginia' (1843), 'The Judgment of Midas' and 'Captain Macheath Betrayed' (1844), 'Threading the Needle' (1846), 'Plenty' (1849), 'The First Night in a Convent' (1853), 'The Baptism' (1856), 'Tête-à-Tête' (1860), 'Mlle. de Saubreil' (1861), 'The Courtship of Gainsborough' (1863), 'The Beacon' (1876) and 'Returning from Church' (1883), which now belongs to the Baroness Burdett-Coutts. His early study of scene painting led him to join with T. Grieve, Telbin and others in the production of the first and famous diorama 'The Route of the Overland Mail to India,' which appeared in London in 1850. He exhibited several pictures at the Academy, among them, in 1857, an oil-painting 'Boulogne 1857' which attracted much attention. He also sent works to the British Institution and the British Artists' Galleries. Many of his drawings were engraved and otherwise reproduced in black and white and also in colours, and were in their day exceedingly popular. He died in 1895.

ABTS, Wouter, was born, it is said, at Lier, near Antwerp, in 1582. He was admitted as a master to the Guild at Antwerp in 1604-5; and he died in 1642-43. He excelled in painting conversation-pieces and landscapes. Adrian de Bie was one of his pupils. (See notice by Van Lerius in Meyer's 'Künstler-Lexikon.)

ACCAMA, Bernardus, a portrait painter, born at Leeuwarden in 1697, where he died in 1756. His works were much esteemed by his own countrymen, but are little known elsewhere. The Hôtel de Ville of his native town formerly possessed several good pictures by him, but they were destroyed by rioters in 1795.

ACCAMA, Matthijs, brother of Bernardus, was born at Leeuwarden, in 1702. He went to Italy, where he copied, with considerable talent, several pictures of the ancient masters. He died at his native town in 1783. He painted historical and emblematical subjects.

ACCER. See Accius.

ACCHILLINO, a Bolognese painter, flourished about 1324. Verci (Storia Trevigiana) says that the portrait of Can Grande, who died in 1329, was painted by him.

ACCIUS, Cesare Antonio (or Accer), an Italian landscape painter, lived about 1609, and was considered an artist of talent, but his works are now little known. Three etchings of landscapes by Accius are mentioned, one of which, noticed by Heineken, bears his name and the date 1609.

ACEVEDO, Cristobal de (or Acebedo), an historical painter, who was born probably at Madrid about 1540, was a disciple of Bartolomé Carducho in 1585, and painted pictures for many of the convents in the capital. The nobleness of his characters, and his purity of design, placed him among the good artists of his time. He painted large subjects of sacred history. The date of his death is unknown, but it took place probably about the end of the 16th century.

ACEVEDO, Manuel (or Acebedo), who was born at Madrid in 1744, was a disciple of José Lopez, but by diligently copying the works of the best painters he soon surpassed his master. He painted historical and religious subjects, and was much employed in Madrid. Bermudez mentions a 'John the Baptist' and a 'St. Francis' by him in the chapel of the hospital of La Latina at Madrid. He died in 1800.

ACHARD, Jean Alexis, painter and etcher, was born at Voreppe (Isère), June 8, 1807. He first appeared at the Salon in 1839, with a 'View near Cairo,' after which he contributed a number of landscapes, chiefly French in subject. His 'View near Grenoble' is in the Luxembourg. Towards the close of his life he devoted himself mainly to etching. He died October 6, 1884.

ACHEN, Arnaut van. See Aken.

ACHEN, Johann von. See Aachen.

ACHTERVELDT. See Ochterveldt.

ACHTSCHELLINCK, Lucas, was born at Brussels, and baptized on the 16th of January, 1626. In 1639 he entered the studio of Pieter van der Borcht, but it was not until 1657 that he was admitted, as a master, to the Guild. He died in Brussels in 1699, and was buried in that city, the scene of his labours; and there, in the church of SS. Michael and Gudule, in the town-hall, and in the Museum, remain a few of his best works. His manner is broad and bold; the foliage of his trees lightly touched, and apparently in motion; his forms and scenery are grander than is usual in the works of the artists of his country; and his distances recede with a pleasing degradation. His pictures hold a place in the choicest collections in the Low Countries, and are deservedly admired. The Dresden Gallery has two landscapes ascribed to him. Achtschellinck's works were, it is said, ornamented with figures by G. van Oost, L. de Deijster, Pieter Bout, and other painters. Achtschellinck had a younger brother, Pieter, who was also a painter.

ACKER, Jakob, a member of a family of artists who flourished at Ulm in the 15th century, is known as the author of a painting, representing sacred subjects, on the side-wings and the predella of an altar-piece in the chapel of St. Leonard, in the church-yard at Risstissen. It bears his name and the date 1483. In 1473 he decorated the doors of the organ-loft at Münster, in Swabia. It has been surmised that this artist may also be identical with a glass-painter, Jakob Acker, who flourished in Nördlingen in the 15th century.

ACKER, Johannes Baptista van, who was born at Bruges in 1794, studied under Ducq, and soon became popular as a miniature-painter. In 1834 he went to Paris, and was there acknowledged as one of the best artists of his class. After his return to Bruges, he was called by King Leopold to Brussels, and painted numerous miniatures of the royal family and personages of the court. After a journey to England, Van Acker returned to Bruges, where he died, in 1863.

ACKERMANN, Johann Adam, who was born at Mainz in 1780, and studied there, visited Paris, but settled, in 1804, at Frankfort. He paid two visits to Rome. His winter landscapes gained him much praise. Of his works may be mentioned 'Auerbach,' in the Darmstadt Gallery. He died at Frankfort in 1853. His younger brother, Georg Friedrich Ackermann, was also a landscape painter of repute. He was born at Mainz in 1787, and died at Frankfort in 1843.

ACQUA, B. dell' (or Aqua). See Dell' Acqua.

ACQUA, C. dall' (or Aqua). See Dall' Acqua.

ACQUARELLI, —, was a Neapolitan painter of architecture, of great merit, who flourished about 1640. He painted ornamental decoration

in churches, palaces, and theatres. He worked sometimes in conjunction with Scoppa.

ACQUISTABENE, Maestro, a painter and designer of architecture, who was born at Brescia, flourished about 1295.

ADAM, Albrecht, a German painter, chiefly of battle-pieces, was born at Nördlingen, in Bavaria, in 1786. He accompanied, in 1809, the French and Bavarian army against Austria, and in 1812 went with the Grand Army in the expedition against Russia, an officer's rank being conferred upon him, with the title of 'Painter to the Court.' Some of his most effective pictures represent the incidents of that most disastrous campaign; as, 'The Battle on the Moscowa,' 'Napoleon surrounded by his Staff.' In 1859 he set out with one of his sons to the Italian campaign of France and Sardinia against Austria, which ended with the Battle of Novara, of which he has left several graphic records, besides a series of large pictures painted from his first sketches, by command of the Emperor Napoleon III. His last great work, a commission from King Maximilian of Bavaria, has for a subject the decisive charge of the Prussian cavalry against a square of the enemy at the battle of Zorndorf, where Frederick the Great commanded in person. Adam also painted portraits and landscapes, and occasionally etched. His works, less imaginative and dashing than those of Horace Vernet, are remarkable for their historical truthfulness, as well as for their accuracy of detail. He died at Munich in 1862. Albrecht Adam also produced many etchings and lithographs. Amongst others of his works may be noticed:

Berlin.	*Nat. Gall.*	A Stable (*signed and dated* 1825).
,,	,, ,,	The Battle of Abensberg (*signed and dated* 1826).
,,	,, ,,	Interior of the Painter's Studio (*signed and dated* 1835).
Cassel.	*Gallery.*	A Wounded General (*signed and dated* 1826).
Darmstadt.	*Gallery.*	Horses at Pasture.
Munich.	*Pinakothek.*	The Storming of the Düppell Redoubt.
,,	,,	The Battle of Custozza.
,,	,,	The Battle of Novara.
,,	,,	Two Men and a Horse.
Munich.	*Pinakothek.*	A Stable.
,,	,,	Cavalry Encamped.
,,	,,	Equestrian Portrait of Field-Marshal Count Radetzky.

ADAM, Franz, a German painter of horses, equestrian portraits, and battle-pieces, was born at Milan, May 4, 1815, and was the pupil of his father, Albrecht Adam. He practised chiefly at Vienna and Munich. He served with the Austrian army in the campaigns of 1849 and 1859, and made innumerable sketches of life in the field, many of which he afterwards used for pictures. He was a member of the Academies of Munich and Vienna, and gained medals in Paris and Berlin. He died September 29, 1886.

ADAM, Georg, who was born in 1784, was a designer, engraver, and painter of landscapes. In Munich, acquainted with the most distinguished painters of landscapes, he improved rapidly in this art; and he several times visited the Tyrol. He was one of the most fertile engravers, and his works, mostly landscapes and views, are of merit. He died at Nuremberg in 1823.

ADAM, Hans, a designer and engraver of Nuremberg, flourished about 1560. A print, entitled 'A Representation and Description of the Battle of Silbershausen,' one of several ascribed to him, bears the mark of a figure of Adam naked standing by a tree, and also the letters *H. A.* He is said to have died in 1567.

ADAM, Heinrich, a brother of Albrecht Adam, was born at Nördlingen in 1787. He studied the art of painting at Augsburg and Munich, and distinguished himself as a painter of landscapes and as an engraver. In 1811 he stayed with Albrecht at the Lake of Como, and painted in water-colours. He also engraved six hunting-pieces, after his brother Albrecht, at Milan, in 1813. Subsequently he painted landscapes and views of towns, which are executed with great truthfulness. He died at Munich in 1862. In the Pinakothek there are by him a 'View of the Marienplatz in Munich' surrounded by 14 smaller views, and a 'View of the Max-Joseph-Platz,' also surrounded by 14 smaller views.

ADAM, Jakob, an engraver, born at Vienna in 1748, was brought up in the Academy in that city. In conjunction with his countryman, Johann Ernst Mansfeld, he made himself known by a series of portraits of the distinguished personages of Austria, published at Vienna, which are executed with great neatness and finish; of these, that of the Empress Maria Louisa is accounted the best. He also executed the plates for a Pictorial Bible, or 'Bilderbibel' (1803), which gained him considerable credit. He died in Vienna in 1811.

ADAM, Jean Victor, a French painter and lithographer, born at Paris in 1801, was the son of Jean Adam, an esteemed engraver. During the years 1814 to 1818 he studied at the Ecole des Beaux-Arts, and also in the ateliers of Meynier and Régnault. In 1819 he exhibited 'Herminia succouring Tancred.' He was almost immediately afterwards employed to paint various subjects for the Museum at Versailles, amongst which are, 'The Entry of the French into Mainz,' 'The Battle of Varroux,' 'The Taking of Menin,' 'The Battle of Castiglione,' 'The Passage of the Cluse,' 'The Battle of Montebello,' 'The Capitulation of Meiningen;' the last three in association with Alaux. He also exhibited down to the year 1838: 'Henry IV., after the Battle of Coutras,' 'Trait of Kindness in the Duke de Berri,' 'The Postillion,' 'The Vivandière,' 'The Road to Poissy,' 'The Return from the Chase,' 'Horse-fair at Caen,' and numerous other subjects. He then retired from publicity, till 1846, when he appeared as the exhibitor of some works in lithography, to which branch of art he afterwards restricted himself. In this line he produced a lithographic album, 'Views in the Environs of Paris,' 'Studies of Animals for an edition of Buffon,' &c. He obtained a gold medal in 1824, a second class medal in 1836, besides several others from Lille, Douai, and other cities. He died at Viroflay in 1867.

ADAM, John, was an English engraver in the latter part of the 18th century, who engraved for Caulfield's 'History of Remarkable Characters from the time of Henry VIII. to James II.,' and Herbert's 'Biography of Scottish Personages of Distinction.' He also engraved the portraits of Queen Elizabeth, and Robert Dudley, Earl of Leicester, after F. Zucchero.

ADAM, Joseph Denovan, was born at Glasgow in 1842. He spent his early years in London, where he received his first tuition in art under his

father, a landscape painter, and subsequently studied at Kensington. After several sketching tours in Scotland he settled there in 1871. Previously, however, his works had appeared at the Royal Scottish Academy—first in 1868. He was elected an associate of that body in 1884, and a full member in 1892. In 1887 he established a school for animal painting at Craigmill, near Stirling. Adam possessed great skill as a painter of sheep and Highland cattle, and is represented at the National Gallery of Scotland by his diploma work 'Evening—Strathspey,' which appeared at the Royal Scottish Academy in 1892, and at the Paris Salon in 1894. Latterly he exhibited occasionally both at Paris and Munich. He died at Glasgow in 1896.

ADAM, P., an English engraver, who flourished about the year 1690, executed a few etchings of landscapes in a tasteless style. In one of them, which is engraved in the manner of Mellan, without any cross hatchings, a figure is represented seated on a bank. He usually signed his plates with his name—the letters *P* and *A* being joined together.

ADAM, Peter, a German engraver, flourished about 1730. Heineken mentions six landscapes by a master of this name, probably the same. He is also supposed to have painted some pictures, which have the same monogram as the prints.

ADAM, Robert, the son of an architect, was born at Kirkcaldy, in Fifeshire, in 1728. After he had received a good education at Edinburgh, his father sent him to study the fine specimens of Roman architecture in Italy, where he remained several years. On his return to England, he was appointed architect to the king. He died in London in 1792. During his residence on the Continent he had made drawings of the famous Palace of Diocletian, at Spalatro in Dalmatia, and in 1764 published, in conjunction with Clérisseau, a volume in folio, entitled 'Ruins of the Palace of Diocletian, at Spalatro in Dalmatia,' with sixty-one well-engraved plates from his designs.

ADAMI, Pietro, born at Rome, excelled in marine subjects; he painted about the year 1730; little else is known of his history.

ADAMO TEDESCO. See Elsheimer.

ADAMS, Charles, is mentioned by Heineken as the engraver of an equestrian portrait of Charles I. of England.

ADAMS, Robert, an architect and engraver, was born in London in 1540. His eminence in his profession procured him the situation of surveyor of the works and architect to Queen Elizabeth. He made a set of drawings representing the battles between the English fleet and the Spanish Armada, which were engraved by Augustus Ryther, and published in 1589; they have now become scarce. Adams died in 1595.

ADDA, Francesco, Conte d', a Milanese amateur painter, scholar and imitator of Leonardo da Vinci, painted small pictures on panel and slate for private cabinets. The Conte d' Adda died in 1550.

ADLER, Philipp, born at Nuremberg in 1484, is called (erroneously) by Florent le Comte, Adler Paticina. He mentions a plate by him of 'St. Christopher carrying the Infant Jesus,' dated 1518. The print, described by Strutt as his best performance, represents an altar, with the Virgin Mary crowned, and a female Saint holding the Infant Christ; it was engraved by David Hopfer, whose mark, when the print is perfect, is at the bottom of the plate. The inscription on the tablet, Hoc opus fecit Philipus Adler Patricius, mdxviii., most probably relates to the altar having been erected by Philipp Adler. In the print Strutt had seen, the mark of Hopfer had probably been cut off.

ADMIRAAL, B., was a Dutch painter, who flourished in 1662, as appears by a picture, with the name and date, representing the entrance to a city, with numerous figures, many of them in Oriental costume; the style is similar to that of Weenix and Thomas Wyck, but displays a less delicate pencil than either.

ADOLFFZ, —. By this engraver, who, from his name, appears to have been a native of Germany, we have a portrait of the Duc de Biron, Marshal of France, on horseback. It has now become scarce.

ADOLFI, Ciro, the younger brother of Giacomo, was born at Bergamo in 1683, and was instructed by his father Benedetto Adolfi. He possessed a more fertile genius than his brother, and a greater facility, and distinguished himself by some considerable fresco paintings in the public edifices in the city of Bergamo, and in the state. He died in 1758. His principal works are:

Bergamo.	*S. Alessandro d. Croce.*	Four Evangelists.
"	*S. Maria d. Grazie.*	Deposition from the Cross.
Colognola.	*Parish Church.*	Decollation of St. John.

Another brother, of the name of Nicola, painted battle-pieces; his death is not recorded.

. ADOLFI, Giacomo, was, according to Tassi, born at Bergamo in 1682. He was the son of Benedetto Adolfi, a painter little known, and had not the advantage of any instruction superior to that of his father. He painted historical subjects. Amongst several of his works in the churches at Bergamo, his picture of the 'Crowning of the Virgin,' in the church of the monastery Del Paradiso, is esteemed one of his best productions. 'The Adoration of the Magi,' in the church of Sant' Alessandro della Croce, is another admired picture by this master. He died in 1741.

ADONE. See Doni.

ADONIS. See De Bruijn, Cornelis.

ADRIAENS, Lucas (or Adriaennsson), a native of Antwerp, was admitted into the Guild of St. Luke in 1459, and five times held the post of dean to the society. He co-operated in the celebrated 'Entremets' at Bruges in 1468. He died about 1493.

ADRIAENSSEN, Alexander, 'the elder,' was born at Antwerp, in 1587. He studied under Artus van Laeck, and in 1597-98 entered, as a scholar of that master, the Guild of Painters at Antwerp, of which company he became a free member in 1610-11. Adriaenssen worked at Antwerp, and there enjoyed the friendship of Van Dijck, who painted his portrait, which has been engraved by Anton van der Does. He died in his native city in 1661, and was buried in the church of St. James.

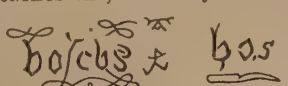
The subjects of his pictures are sometimes flowers and fruit, which he grouped and arranged with considerable taste, but he particularly excelled in the painting of fish, to which he gave a surprising appearance of truth and nature; representing them with a freshness and glittering effect of colour that produces perfect illusion. His works in this way, which are highly finished

and well coloured, are deservedly esteemed. The Berlin Gallery has three splendid examples of his art; two are signed, and one of them bears the date 1647. His works are also found in the Galleries of Madrid and Antwerp, and in private collections on the Continent.

ADRIAENSSEN, ALEXANDER, 'the younger,' a painter of still-life, was born at Antwerp in 1625, and died there in 1685. In the records of the Antwerp Guild are found several other Adriaenssens, but they are of no great account. (*See Meyer's Künstler-Lexikon.*)

ADRIANO, a Spanish monk of the order of Barefooted Carmelites, born at Cordova, was a pupil of Pablo de Cespedes. Pacheco, who knew him, speaks of him as a great artist; and Palomino states that his convent possessed for a long time a 'Magdalene' by this master, which was considered worthy of Titian. His paintings are rare, as he was in the habit of destroying them as soon as finished, from a modest opinion, very uncommon to artists, of their inferiority. Some fine ones, however, were preserved, through the intercession of his friends. He died in 1601.

AEKEN, HIERONYMUS VAN, commonly known as JEROM BOSCH (or BOS) from his birthplace, Hertogenbosch (Bois-le-Duc), was born between the years 1460 and 1464. Passavant, writing in 1860, says 1450. That he visited Spain, as has often been asserted, is sometimes doubted, and at all events he did not make a very long stay there. In 1493 or 1494 he made a drawing for a window in the church of St. John at Hertogenbosch, for which he also executed various paintings; and he was later employed by Duke Philip le Bel. He died at his birthplace in 1518.



Van Aeken made a whimsical choice of subjects for his pictures, which are generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, are treated with singular ingenuity. He painted a few pictures of a more serious cast, among which were the 'Flight into Egypt,' and 'Christ bearing His Cross,' in the church of Bois-le-Duc, which Karel van Mander speaks of in very favourable terms. One of his most singular compositions was a picture representing 'Our Saviour delivering the ancient Patriarchs from Hell.' Judas, in attempting to escape with the elect, is seized on by devils, who are in the act of hanging him in the air. A 'Last Judgment' by him, is in the Berlin Gallery, and a 'St. Anthony' in the Antwerp Museum; and the Madrid Museum contains several of his works. It is said that Philip II. of Spain so much admired Van Aeken's painting, that he had an altar-piece by him perpetually in his oratory. The engravings which were formerly ascribed to him are now known to have been done by Alaert du Hameel and other masters, from Bosch's designs. The following are a few of them:

The Temptation of St. Anthony; a large woodcut, engraved four years after his death; dated 1522.

The Last Judgment; Christ appears in the air, seated on a rainbow, and on each side of him are two angels sounding trumpets, with labels bearing the inscription: *Hæc est dies quem fecit dominus; Surgite mortui, venite ad judicium.* At the bottom of the print are small figures of men and devils of all shapes intermixed.

St. Christopher carrying the Infant Jesus across a river, and a hermit with a lantern. Engraved on copper; very curious on account of the innumerable monstrous creatures swarming in the water. A very rare print.

Constantine at the head of his army, an Angel showing him the Cross in the sky.

The Baptism of Christ by St. John.

An Assemblage of grotesque figures; inscribed *Al dat op, &c.*

A similar subject; inscribed *Dese Jeron. Bosch drollen.*

W. B. S.

AELS, N. The name of this engraver is affixed to a print representing St. Joseph leading the Infant Jesus by the hand, with a landscape background.

AELST, EVERT VAN, who was born at Delft in 1602, excelled in painting birds, dead game, armour, vases of gold and silver, and similar subjects. He sometimes represented these objects on a clear or white ground, in a manner that produced a singularly natural effect. All his works are carefully finished, his style is clean and flowing, and he disposed the inanimate objects he represented in a very pleasing and picturesque manner. He died at Delft in 1658. Pictures by him are in the Galleries at Dresden and Berlin, and the Uffizi, Florence.

AELST, NICOLAUS VAN, was born at Brussels about the year 1527. At an early age he established himself at Rome, where from 1550 to 1612 he carried on a considerable commerce in prints. The names of the painter, and the engraver of the plates, executed for his collection, were frequently omitted, and his own inserted, with the word *formis*, to denote that he was the publisher. It is, however, sufficiently proved that he sometimes used the graver, as we have several plates in which the word *fecit*, or *sculpsit*, is added to his name. Heineken notices a set of twelve plates of birds engraved by this artist.

AELST, PAUWEL VAN. See KOECK, P. VAN.

AELST, WILLEM VAN, the son of a notary, was born at Delft in 1620. He was the nephew of Evert van Aelst, by whom he was instructed in art. He passed four years in France and seven in Italy, and the polish and exquisite finish of his works rendered them extremely popular in both countries. The Grand Duke of Tuscany employed his talents for some time, and, as a mark of his favour and approbation, presented him with a gold chain and medal. He returned to Holland in 1656, and, after spending some time in his native Delft, he settled at Amsterdam, where his pictures were so much admired that he could with difficulty satisfy the demands for his works; and at a sale which took place shortly after his death his pictures realized comparatively large sums. He died in that city in 1679. He is said to have imparted instruction to the celebrated Rachel Ruisch; she was, however, only fifteen at the time of his death. Willem van Aelst, from his long residence in Italy, acquired the habit of signing his name in the language of that country: viz. Guilielmo (or more frequently Guill^mo.) van Aelst. His pictures, like those of his uncle, represent fish, dead game, and still-life; they are, however, much more neatly finished, and are even more precisely wrought up than the highly-valued works of Weenix. Some of them, even signed ones, have been attributed to his uncle Evert—one signed W. VAELST, in the Uffizi Gallery, and two at the Hague, bearing the name of GUILL^MO. VAN AELST, and dated respectively 1671 and 1663. Other good works by Willem van Aelst are in the Galleries of

Berlin, Dresden, Munich, and Copenhagen, and in the Pitti Palace at Florence. Van Aelst was called by the Italians Guglielmo d'Olanda.

AENAE, PETRUS (also written AENE and AENEAE), a German engraver in mezzotint, flourished in Friesland from about 1680 to 1700. He was chiefly employed in portraits; and, among others, engraved that of Nicolaus Blankard, Profess. a Frank, Æt. 68 (*P. Aeneae, fecit et excudit*); and those of numerous personages of the royal family of Nassau.

AERTSEN, PIETER. See AARTSEN.

AERTSZ, RIJKAERT. See AARTSZ.

AETION, who is not noticed by Pliny, is mentioned by Lucian in conjunction with Apelles, Euphranor, and Polygnotus, as the most successful of the ancient Greek painters in the mixing and laying on of colours. Aëtion flourished about the time of Hadrian and Antoninus Pius, A.D. 117—161. Lucian mentions a graceful picture by him, representing 'The Nuptials of Alexander with Roxana,' which was exhibited at the Olympic games, and excited such admiration that Proxenidas, one of the judges, exclaimed in the midst of the assembly, "I reserve crowns for the heads of the *Athletæ*, but I give my daughter in marriage to the painter Aëtion, as a recompense for his inimitable picture." From the description of this painting, written by Lucian, Raphael is said to have made a design, executed in fresco in the summer-house in the garden of the Villa Borghese, Rome.

AFANAS'EV, KONSTANTIN JAKOVLEVICH, a Russian engraver, was born at St. Petersburg about 1793. In 1803 he entered the Academy, where he studied under Klauber and Utkin. In 1818, during his stay at the castle of Pavlovsk, he engraved several landscapes for the album of the Dowager Empress Maria Feodorovna. On his return to St. Petersburg he soon became famous, and could scarcely execute the many commissions he received. In 1839 he was made a member of the Academy. Afanas'ev was the first Russian artist who engraved on steel, and his engravings, which are mostly portraits, and executed with great neatness, gained him considerable renown. He died in 1857.

AFESA, PIETRO. This painter was called DELLA BASILICATA, from his being a native of the province of that name, in the kingdom of Naples. He flourished about the year 1650. Dominici, in his 'Lives of the Neapolitan Painters,' mentions him in very favourable terms. His works are preserved in many of the churches and convents at Naples. In the chapel of the convent of Marsico Nuovo, in that city, is an altar-piece by him, representing the 'Assumption of the Virgin Mary,' which is highly esteemed.

AFFDRUCK. See DE HEUSCH.

AFFLITTI. See FERRAJUOLI.

AGABITO, PIETRO PAOLO, painter, sculptor, and architect, who was born at Sassoferrato, flourished from 1511 to 1531. His style was influenced by the Venetian school, and his works are executed in the manner of Lorenzo Lotto. The churches of Sassoferrato contain several of his works, among which may be mentioned 'The Virgin between St. Catharine and John the Baptist,' painted in 1511; and one, signed PETRUS PAULUS AGABITI DI SAXOFERRATO, MDXVIII., both in Santa Maria del Pano. An altar-piece by him, in the church of the Padri Riformati, near Jesi, representing the Virgin with the Infant, is considered one of his best paintings. He died at Massaccio, where he had settled. (See *Meyer's 'Künstler-Lexikon.'*)

AGAR, JACQUES D', a portrait painter, was born at Paris in 1640. He studied under Ferdinand Vouet, and began life as an historical painter, but he soon abandoned history for portraiture, in which branch of art he became very successful. In 1675 he was admitted into the Academy, and he became also painter in ordinary to the king and his court. Upon the revocation of the Edict of Nantes, Agar, as a Protestant, was shut out from the Academy. He accordingly left France in 1682—never to return. He was invited to the court of Denmark, and was greatly patronized by King Christian V. The portrait of this painter, by himself, has found a place in the Florentine Gallery of Artists. It was painted, in 1693, by request of King Christian. Walpole tells us that he visited England, where he resided some time, and met with success. He painted the portraits of several of the nobility of Queen Anne's reign; among whom were the Duchess of Montagu, the Countesses of Rochfort and Sunderland, Thomas Earl of Strafford, and others. A portrait of Charles II. of England, by him, is said to have been formerly in the Gallery at Christiansburg. He died in 1716 at Copenhagen.

AGAR, JOHN SAMUEL, was an English portrait painter and engraver, who exhibited his works at the Royal Academy from 1796 to 1806. He was at one time president of the Society of Engravers. His works were chiefly in stipple. He was still living in 1835.

AGAS. See AGGAS.

AGASSE, JACQUES LAURENT, a celebrated animal painter, who was born at Geneva, studied for some time in Paris, came to London about 1800, and for many years exhibited his works at the Royal Academy. Some of them, including six landscapes, were engraved. He died in 1846.

AGELLIO, GIUSEPPE. According to Baglioni, this painter was a native of Sorrento, and a scholar of Roncalli, called 'Delle Pomarance.' He excelled in landscape and architecture, and was employed by several of his contemporary historical painters to paint the landscapes in the backgrounds of their pictures. He flourished at Rome about the year 1620.

AGGAS, RALPH (or AGAS), was a draughtsman and surveyor. He was a native of Stoke-by-Nayland, in Suffolk, and was born probably between the years 1540 and 1545. He published a plan of Cambridge in the year 1578, and one of Oxford in 1588. He also prepared, about 1591, the large plan and bird's-eye view of London, which was engraved on wood, and published in 1633. He died at his native village in 1621.

AGGAS, ROBERT, was an English landscape and scene painter, who was employed by Charles II. A landscape by him is preserved in the Painter Stationers' Hall. He died in 1679, aged about 60.

AGHINETTI, called GUCCIO DEL SERO, a Florentine painter, who was living in 1331, is ranked among the best artists of his time. He had a nephew, called Maestro GUCCIO, who was also eminent, and who died in 1409.

AGI, CORDELLE (or AGHI). See CORDELLE AGI.

AGLAOPHON is a name shared by two Greek painters, who are supposed to have been grandfather and grandson.

AGLAOPHON, 'the elder,' was a native of Thasos and flourished about 500 B.C. He is famous as the father and instructor of Polygnotus and Aristophon. Quintilian mentions "the simple colouring of Polygnotus and Aglaophon," as though their manners were similar. No work can be ascribed to either of the two artists with any certainty. The painting of the 'Winged Victory'—mentioned by the Scholiast on the 'Birds' of Aristophanes—is supposed to be by the elder painter, though it has also been ascribed to the younger.

AGLAOPHON, 'the younger,' flourished about 416 B.C., and was probably the son of Aristophon. Athenæus mentions that he painted two pictures, in one of which Olympias and Pythias were represented crowning Alcibiades, and in the other Nemea held Alcibiades on her knees. Cicero was probably speaking of him when he says that Aglaophon, Zeuxis, and Apelles were all different in their styles, yet each one was perfect in his own.

AGLIO, AGOSTINO, who was born at Cremona in 1777, was educated at Milan, and studied at the Brera. In 1803 he came to England to assist William Wilkins, R.A., the well-known architect, in the production of his 'Antiquities of Magna Græcia,' which was published in 1807. For many years Aglio was employed in the decoration of theatres, churches, and country mansions both in England and Ireland. Between the years 1820 and 1830, he published several books on art, the principal of which were, 'A Collection of Capitals and Friezes drawn from the Antique,' and 'Antiquities of Mexico,' illustrated with upwards of 1000 plates, drawn from the originals. He also painted a portrait of Queen Victoria, which was engraved. He died in 1857.

AGLIO, ANDREA-SALVATORE DI ANTONIO DI AREO, born at Lugano in 1736, a painter on marble, who is said to have been the first who discovered the method of fixing colours on that material. He died in 1786.

AGNELLI, FEDERIGO, an Italian engraver and printer, who flourished at Milan about the year 1700. He was chiefly employed in portraits, though he occasionally engraved emblematical and architectural subjects. He engraved a set of plates representing the 'Cathedral at Milan,' to which he has affixed his name, and that of the architect, Carlo Butio.

AGNEN. See AEKEN.

AGNES, a daughter of the Margrave ARNOLD of MEISSEN, and Abbess of Quedlinburg from about 1184 to 1205, practised successfully the arts of engraving and miniature painting.

AGNESE. See SANT' AGNESE.

AGNOLO, ANDREA D'. See ANDREA.

AGNOLO, BATTISTA. See ANGOLO.

AGNOLO, FRANCESCO, was a Florentine painter, who flourished about 1545.

AGOSTINO 'DALLE PROSPETTIVE' painted at Bologna about 1525. He was very skilful in aërial and lineal perspective, and imitated steps, doors, and windows, so perfectly as to deceive men and brute animals. He painted a piece at the Carmine, which for its foreshortening Lomazzo instances, along with the cupola of Correggio at Parma, as a model of excellence. This painter must not be confounded with Agostino di Bramantino.

AGOSTINO DI SANT' AGOSTINO. See SANT' AGOSTINO.

AGOSTINO VENEZIANO. See MUSIS.

AGOTY, D'. See GAUTIER.

AGRESTI, LIVIO. This painter was a native of Forli, a town in the Roman territory. He began to work about 1550. He studied under Perino del Vaga at Rome, and was employed by Pope Gregory XIII. in the great works that were executed by order of that pontiff in the Vatican. In the grand staircase is a considerable fresco painting by this master, representing Philip of Aragon submitting his kingdom to the dominion of Pope Eugenius III. Several other works of Agresti are in the churches and public places at Rome. In Santa Catarina de' Funari, he painted 'St. Peter and St. Paul,' and a picture of the 'Annunciation,' and in one of the chapels of San Spirito in Sassia is a fine altar-piece, representing 'the Assumption of the Virgin Mary.' His best works are, however, in his native city of Forli. Rome possesses nothing by him equal to the chapel he has ornamented in the cathedral, where he has represented the 'Last Supper,' and in the vault, some admirable figures of the prophets. He is said to have visited Germany and worked there, but no painting by him is known to exist out of Italy. The British Museum has a drawing by Agresti of a 'Last Supper.' He died at Rome about 1580, and was buried in San Spirito in Sassia.

AGRICOLA, CHRISTOPH LUDWIG, a painter of portraits and landscapes, was born at Ratisbon in 1667. He studied chiefly from nature, though, while in Italy, he was influenced by the style of Poussin. Agricola lived several years in Naples, and some of the views which he made there have been brought to England. He died at his birthplace in 1719. His landscapes, which are executed in a masterly manner, frequently contain figures and antique buildings and ruins. Landscapes by him are in the Galleries of Florence, Vienna, Cassel, and Dresden, and in the Museum of Brunswick, which also possesses his own portrait by himself. Amongst the engravings by him is one of a landscape, into which he has introduced the fable of Diana and Actæon. It is signed *Agricola fecit.* Some other engravings by him bear merely his initials, *C. L. A.*

AGRICOLA, FILIPPO, who was born at Urbino in 1776, received his art-education in Rome in the Academy of St. Luke, of which institution he became president in 1843. He formed his art by studying the works of the great Italian masters of the 16th century, and of the antique; and he was considered one of the best painters of the time in Rome. He was much employed in decorating churches—San Onofrio, San Giovanni in Laterano, and others. He was engaged upon works for San Paolo fuori le Mura when he died in 1857. Besides his paintings of mythological and sacred history, he executed numerous portraits of great merit; amongst others those of the 'Crown Princess of Denmark' (1822), and the 'Countess Perticari.' His 'Petrarch and Laura,' and 'Dante and Beatrice,' must also be mentioned.

AGRICOLA, KARL JOSEPH ALOYS, was born at Seckingen, Baden, in 1779. After a preliminary course of instruction in Karlsruhe, he went in 1798 to Vienna and entered the Academy, where he studied under Füger. He soon became known for his mythological pictures in oil and water-colour—of which we may mention a 'Cupid and Psyche'—and for his etchings and lithographs;

but he was more especially famed for his miniature-portraits. After a prosperous career he died in Vienna in 1852. He painted in the style of the end of the 18th century, and was an imitator of his master Füger. He engraved after the works of Elzheimer, Raphael, Poussin, Parmigiano, Domenichino, Füger, and others.

AGROTE, Antonio, an architectural painter, flourished about 1750. He painted one of the chapels of the Carmelite church at Milan, and the decorations of Santa Maria at Brescia, for which Carloni painted the figures.

AGUA, Bernardino dell' (or Acqua). See Dell' Acqua.

AGUCCHIA, Giovanni, an engraver, is stated by Heineken to have been a native of Milan, flourishing in the 16th century; and to him he ascribes two engravings, one of the cathedral of Milan, to which is affixed the signature, *Agucchi fece Milano;* and the other of the gateway of a large building, bearing the initials *G. A.* Schmidt, in Meyer's 'Künstler-Lexikon,' doubts whether the two works are by the same man, and seems to think that there is a possibility of the former work being by Federigo Agnelli.

AGUDO. See Madrazo.

AGUERO, Benito Manuel de, a landscape and battle painter, was born at Madrid in 1626, and was a scholar of Mazo Martinez, whose style and manner he closely followed. He endeavoured to imitate Titian in his historical compositions, but was not successful. He died at Madrid in 1670. His pictures are now very rarely seen.

AGUIAR, Tomas de, a disciple of Velazquez, painted portraits, which were distinguished for the freedom of the style and their strong resemblance. Among other eminent persons he painted Antonio de Solis, the poet, who celebrates him in a sonnet. He was considered an excellent painter of small figures. He died in Madrid about 1679.

AGUILA, Del. See Del Aguila.

AGUILAR. See Jaureguy y Aguilar.

AGUILERA, Diego de, was a painter of sacred history, and resided at Toledo about 1587. He was a man of conciliating manners, and a good judge of works of art; he was generally consulted by the nobility and others as to the prices demanded by artists, and did justice to both. The greater part of his pictures were destroyed by fire. The time of his death is not known.

AGUILLES. See Boyer.

AGUIRRE, Francisco de, a pupil of Eugenio Caxes, was a portrait painter, and a restorer of pictures, to which occupation he particularly devoted himself. He commenced to practise it at Toledo in 1646, where he was employed to restore the pictures in the cathedral, and gave abundant proofs of his ignorance and presumption, by altering them according to his notions; a practice that has been followed by others since his time, and to which may be ascribed the loss of many fine pictures of the best Spanish masters. Aguirre is otherwise known only by his portraits, which never rose above the level of mediocrity.

AGUIRRE y MONSALBE, Manuel, a painter of Aragon and pupil of Vicente Lopez, became, in 1846, professor at the Academy of San Luis in Saragossa. A collection of portraits of the Kings of Aragon by him is in the Casino at Saragossa. He died in 1855.

AGULLO, Francisco, a Spanish painter, executed in 1637 an altar-piece for the convent of St. Sebastian at Concentaina, his birthplace. He died there in 1648.

AGUSTIN y GRANDE, Francisco, an historical painter, who was born at Barcelona in 1753, studied in Rome under Raphael Mengs, and became one of his best imitators. On his return to Spain he became first director of a school of design at Cordova, and subsequently, in 1799, a member of the Academy of San Fernando at Madrid. He died in 1800. Agustin painted chiefly for churches, and the greater part of his works are in Cordova.

AHLBORN, August Wilhelm Julius, a landscape painter, who was born at Hanover in 1796, received instruction under Wach in Berlin, and went in 1827 to complete his education in Italy, where he resided nearly thirty years, and thus became almost an Italian in manner. He died in Rome in 1857. While abroad he sent, from time to time, to Berlin, landscapes which gained him much praise, and, while in Germany, in 1833 he was elected a member of the Berlin Academy. The first work he sent was a view of the Colosseum and the Via Sacra in 1829. He also painted views in the Tyrol and North Germany, but they were not so successful as his landscapes of southern climes. While in Italy he executed sacred pictures after Fra Angelico, Perugino, and other early Italians. In the Berlin National Gallery there are by him a 'View of the Castle of Wernigerode, in the Harz,' 1827, and a 'View of Florence,' 1832.

AIGEN, Karl, who was born at Olmütz in 1684, painted in Vienna, and in 1754 became a member of the Academy, of which he was subsequently director and professor. He died at Vienna in 1762. The Gallery of the Belvedere in that city has two works by him—both views with figures.

AIGUIER, Louis Auguste Laurent, a French marine painter, was born at Toulon in 1819, and died in that town in 1865. There are examples of his work in the Museums of Toulon and Marseilles.

AIKMAN, William, was born at Cairney, in Forfarshire, in 1682. He for some time studied the law, but his inclination for painting led him to change his profession. After studying under Sir John Medina for three years, he visited Italy in 1707, where he studied three years, and afterwards went to Turkey. On his return to Scotland in 1712, he met with great encouragement as a portrait painter, in which branch of the art he chiefly excelled. In 1723 he went to London, where he successfully practised his art until his death in 1731. He was possessed of considerable literary qualifications, and was on intimate terms with Kneller, whose style of portraiture he imitated; and with Allan Ramsay, Thomson, and Mallet. His memory was celebrated by the two last: Mallet wrote his epitaph, and Thomson his elegy His own portrait is in the Uffizi Gallery.

AINEMOLO, Vincenzo. See Aniemolo.

AINMÜLLER, Max Emmanuel, a painter on glass and porcelain, was born at Munich in 1807. Having studied architecture for some time at the Munich Academy, where he showed special ability for ornamentation, he received an appointment as designer at the Royal Porcelain Manufactory at Nymphenburg. Shortly afterwards he gave up this appointment in order to devote himself to the art of glass painting, which he helped to raise from its long decline, and in it he became justly celebrated. Under his direction were pro-

duced the splendid glass paintings for the cathedrals at Ratisbon, Cologne, and Spires, the University church at Cambridge, and St. Paul's Cathedral in London. He died at Munich in December, 1870. The following are some of his best works:

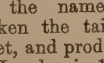
Berlin, *Nat. Gall.:* Interior of a room at Hohensalzburg, 1843; Cloister, 1844; Poets' Corner—Westminster Abbey, 1844; Westminster Abbey—Henry VII.'s Chapel, &c., 1856; Interior of a Byzantine Church, 1857. Munich, *Pinakothek:* Choir of Westminster Abbey; Westminster Abbey—Shrine of Edward the Confessor, &c.; Cathedral of Rheims.

AIROLA, Angela Veronica, a native of Genoa, instructed in the art by Domenico Fiasella, called Sarzana. She painted some pictures for the churches in that city, and then joined the order of San Bartolommeo dell' Oliveta at Genoa, and painted while in the convent. She died in 1670.

AIVOZOWSKI, Ivan Constantinovitsch, was born at Feodosia, Crimea, in 1817. He studied at the St. Petersburg Academy from 1833, becoming a pupil of Philippe Tanneur in 1835. As a painter of marine subjects he first attracted attention in 1837. In 1840 he went to Italy, and painted at Naples; and after visiting Holland, England and Spain returned in 1844 to Russia, where he was made a member of the St. Petersburg Academy, and executed for the Emperor several views of the Gulf of Finland. He died in 1900.

AKEN, Arnout van, brother of Jozef van Aken, flourished in England in the beginning of the 18th century. He etched frontispieces to plays and other small works for the publishers.

AKEN, F. van, a painter of fruit, flowers, and objects of still-life, flourished in the early part of the 18th century (?). No details are recorded of his life. His works bear his name, F. van Aken, or the initials, *F. V. A.*

AKEN, Jan van—not to be confounded with Johann von Aachen (who was born in 1552)—was a painter and engraver, and was born in Holland in 1614. He was a contemporary and friend of Pieter van Laer, called Bamboccio. Van Aken etched four landscapes, or views of the Rhine, —marked *H. L. inventor, I. v. Aken, fecit*—after Hermann Saftleven, whose style he imitated. We have also by him a series of six subjects of horses in different positions, with very pleasing backgrounds, marked *J. v. Aken, fecit.* Heineken mentions a print by him, with a horse saddled in the foreground, a man behind lying down, and another seated with his hat on, marked *I. van Aken, fec.* This  print is very scarce.

AKEN, Jozef van, a Flemish artist, who was born in 1709 at Antwerp, passed a great part of his life in England. He was employed by eminent landscape painters to paint the costumes of the figures in their pictures, in which he was very skilful, and thereby acquired the name of 'Schneider van Aken' (Van Aken the tailor). He also painted on satin and velvet, and produced some excellent works. He died in London in 1749.

AKEN, Sebastiaen van, a Flemish historical painter, was born at Mechlin about 1656, and became a pupil of Lucas Franchoys, the younger. He afterwards went to Rome, where he studied under Carlo Maratti, and visited Spain and Portugal. A painting by him of St. Norbert is in the village church of Duffel, near Mechlin. He died at Mechlin in 1722.

AKERBOOM, —, was a Dutch painter of the interiors of cities and villages, of whom no details have been recorded. He lived about the middle of the 17th century. The execution of his works is admirable. Houbraken mentions a highly finished miniature picture of the town of Doornick by him.

AKERSLOOT, Willem, a Dutch engraver, was born at Haarlem about the year 1600. He was living in 1651. He engraved a few plates of portraits, and other subjects, amongst which are the following:

Frederick Henry, Prince of Orange, *after A. van der Venne;* Amelia, Princess of Orange, with her two Daughters, *after the same;* Christ taken in the Garden, *after Holbein;* Christ bound, *after P. Moijn;* Peter denying Christ, *after the same.*

AKREL, Fredrik, was born at Öja, in the province of Sudermania, in Sweden, in 1748. He was instructed in the art by Akerman at Upsal, where he engraved the views of some buildings in that town, and a few portraits. In 1771 he visited Stockholm, where he had access to the instruction of the Academy. Two years later he visited Paris, but did not remain there long. He died at Stockholm in 1804. There is a set of ten well-engraved portraits of Swedish personages by him.

ALABARDI, Giuseppe, called Schioppi, a Venetian painter, lived about 1600. He painted in oil and fresco in the Doge's palace, the churches, and other public buildings of Venice.

ALAGNA. See Tanzio.

ALAIS, J., engraved portraits of Edmund Kean as Macbeth and as Iago, after George Cruikshank, which were published in London in 1814.

ALAMANNI. See Alemani.

ALAMANNUS. See Alemanno.

ALAUX, Jean, called Le Romain, historical painter, was born at Bordeaux in 1786. Early in life he entered the school of M. Vincent, in Paris, where he was a fellow-pupil with Horace Vernet; subsequently he attended the atelier of P. Guérin, with Ary Scheffer, Delacroix, and other eminent artists. He obtained the *Grand Prix de Rome* in 1815; but did not attract general attention till 1824, when he exhibited 'The Combat of the Centaurs and Lapithæ,' and 'Pandora.' He was much patronized by Louis Philippe, and executed several oil paintings and frescoes in the Louvre, the Luxembourg, and the Historical Museum at Versailles. He was decorated with the cross of the Legion of Honour in 1841, and made director of the French Academy at Rome five years later. He died at Paris in 1864.

ALAUX, Jean Paul, called Gentil, a French landscape painter and lithographer, was born at Bordeaux in 1788. He became director of the School of Design at Bordeaux, and died there in 1858. A View of Bordeaux painted by him is in the Museum of that city.

ALBA, Macrino d'. See Fava, Giangiacomo.

ALBANESI, Angelo, was an Italian engraver, who flourished in the latter part of the 18th century. By him are some neat, spirited etchings of architectural ruins in and near Rome, some of which bear his name. He executed a series of engravings of nymphs after Angelica Kauffmann, which were published in London in 1784. He also engraved some portraits.

ALBANI, Francesco (or Albano), the son of Agostino Albani, a silk merchant, was born in Bologna in 1578. Although he showed a strong

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palaces, churches, and public buildings, pictures of much merit. He united much in conjunction with his brothers. He died at Rome in 1600, while engaged on the great work of decorating the Sala Clementina for Pope Clement VIII. Alexander also worked at Borgo San Sepolcro, Naples, and Mantua.

ALBERTI, Antonio, of Ferrara, painted portraits and sacred subjects, and was distinguished in his day. In the sacristy of the church of San Bernardino, outside Urbino, is a Madonna and Child enthroned, by him, dated 1494. The legend is in the chapel of the Dukes at San Leo, and Bologna contains examples from the Cassoni, the Crucifix, and the Infernal, and miniature figures of saints and angels, as well as those which decorate the inner sheets of their Antonio Alberti, Ferrara, and dated 1494, consisting of a half length Virgin and Child between SS. Benedict Sebastian, another saint, and an angel with a Lute; but all have been attributed to Antonio by Cicognara and Campbell. The dates of this artist's birth and death are unknown. He had a son of the same name, who was also a superior artist, living in 1500.

ALBERTI, Francesco, called Il Sansovino. This eminent artist was born at Borgo San Sepolcro in 1560. He was the second son of Alberto Alberti, an architect and sculptor. He became a reputable painter of history, and executed many considerable works both in oil and in fresco, in the palaces and churches of Rome, where he left paintings even in the church of Santa Maria in Via Lata, one also directly at the Scalinata di S. Luca in that city, where he died in 1619. His earliest large performance consisting examples of his art, as well as several works executed by him in partnership with his brothers, Alessandro and Cherubino. He is however more celebrated as an engraver than a painter, and in that character he is described at great length by Bartsch, who has given a list of all his engravings; but from the manner especially in his earliest productions, it is very probable that he may have been first a scholar of Cesare da Cesti, and afterwards formed to himself a more correct and a freer style by studying the works of Agostino Carracci and Francesco Villamena. His plates are executed entirely with the graver, and it does not appear that he made use of the point. His drawing, particularly in the nude, is generally correct, and the air of his heads has a pleasing expression, but his draperies are clumsy, and still [illegible] as an engraver may be considered as very extraordinary productions of genius, and that of a period when the art of engraving was at a great distance from the perfection to which it after wards arrived. We are indebted to this artist for the following pieces, executed by him at Rome:

Portrait of Pope Gregory XIII. and [illegible] of Pope Urban VII. the same

Portrait of Henri IV. of France, 1604. [illegible] of Henri Auguste Duroyn

[illegible] of the Virgin of Philermos.

The nativity, [illegible], from [illegible], &c.

The Flight into Egypt, 1614.

The Holy Family, with an Elizabeth, 1614.

Another Holy Family, [illegible] with a book.

The Head of Christ supported in the clouds by an angel, [illegible]

The Virgin Mary and Infant in the clouds, [illegible]

Mary, Mother, [illegible]

[illegible] [illegible] ing the Olympus, 1614.

[illegible] [illegible] of Olympus.

[illegible] [illegible] ing the Olympus, 1614.

[illegible] Circles of Performers for the Ballet in the Virgin and Infant, 1614.

[illegible] a Table, by [illegible] dedicated to Cardinal Sforza, 1615.

[illegible] to show the reception of [illegible] Sforza

[illegible] of Strength resting upon a pedestal, with a scroll

The Crucifixion, after [illegible]

[illegible] [illegible] to the Crucifixion, after [illegible] 1616.

[illegible] Bearing the Cross, after [illegible] 1616.

The other figures in the Last Judgment, after [illegible] 1616.

[illegible] with the other figures, after [illegible] 1616.

Large theme [illegible] by the Vulture, after [illegible] 1616.

The famous Circle sculptured by Michelangelo.

Figure The Prophet, [illegible] and [illegible] of the Chapel, and the figure sculptured by Jabach, [illegible]

The Death of the Children of Niobe, in a circle, after [illegible]

The head of the Colossus, another figure, from the same.

The Triumph of Galatea, in the style of the antique.

Cupid holding a bird.

Another [illegible] to a shell.

The Presentation, after [illegible]

The Resurrection, a grand composition, after the same.

The Holy Family, after Raphael, 1616.

Another [illegible] after the same, 1616.

The Nativity and Adoration of the Shepherds, after [illegible]

The Circle of the Chapel, after [illegible] 1614.

The Transfiguration, after the same.

[illegible] painting in the Manner, after the same, 1614.

The Building of Babylon, after the same.

A [illegible] of Architecture, after the same in the palace [illegible] 1616.

The [illegible] of our Saviour by St. John, after [illegible] 1614.

The story [illegible] of Philip Benizzi, after [illegible] 1614.

[illegible] of the Gospel, after Titian, 1616.

Edward receiving the Garter, after [illegible]

The [illegible] of the Apostle, after [illegible] 1616.

The [illegible], after the same.

The [illegible], after the same.

The [illegible] of the Virgin, after the same, [illegible]

Another Assumption, after Paul Sandrart.

The [illegible] of the Virgin, after the same, 1614.

ALBERTI, Durante, called Del Borgo, son of Domenico Alberti, was born at Borgo San Sepolcro in 1540, and according to Baglioni, painted there many years during the pontificate of Gregory XIII. It was not long before he distinguished himself by painting several pictures for the churches and other public edifices. In the church of San Girolamo di Città di Castello are two altar pieces painted by him in fresco, and there are also other pieces in oil by him representing the Virgin and Infant Jesus with St. Joseph and St. Alexander. In Santa Maria di Monte, he painted the Annunciation. He and other churches of Rome possess proofs of this eminent artist. He

died in 1613, and was buried with great distinction in the Chiesa del Popolo, attended by all the principal artists in Rome. His portrait is in the Academy of St. Luke. He had a brother COSIMO, a sculptor, engraver, and painter, who died in Rome in 1596.

ALBERTI, GIOVANNI, brother of Cherubino Alberti, and third son of Alberto, was born at Borgo San Sepolcro, in 1558. He visited Rome in the time of Gregory XIII., and was employed by that pontiff in the papal palace on Monte Cavallo, and in the Vatican. He excelled in painting landscapes and perspective, in which the figures were usually painted by Cherubino. He was also employed by Clement VIII. to paint the sacristy of San Giovanni in Laterano, and, in conjunction with his brothers, to decorate the Sala Clementina in the Vatican. For this work, which was commenced in 1595 and completed in 1598, the two painters (Alessandro had died during the course of execution) received 3050 scudi. Giovanni Alberti also laboured in his native town, in Mantua, Perugia, Florence, and elsewhere. He died at Rome in 1601. His portrait is in the Academy of St. Luke, and another in the Uffizi at Florence.

ALBERTI, GIUSEPPE, who was born at Cavalese, in the Tyrol, in 1664, after having studied medicine at Padua determined to become a painter and architect. He worked under Liberi at Venice, and further improved himself by study at Rome, and then settled at Trieste, where he executed a number of religious pictures, which may now be seen in Trent, Cavalese, and other towns in the Tyrol. He also worked in Italy, to which country he paid a second visit. He founded a good school of painters in his own town. Alberti died at Cavalese in 1730. His 'Martyrdom of St. Simon of Trent,' formerly in the castle of Trent, now in the Ferdinandeum at Innsbruck, is his best known work.

ALBERTI, JEAN EUGÈNE CHARLES, who was born at Amsterdam in 1781, studied first in that city, then at Paris under David, and afterwards at Rome, where he copied the works of Guido and Van Dijck. He subsequently returned and settled in Paris. The date of his death is not recorded. 'Marius among the Ruins of Carthage,' painted in 1805, gained him a gold medal. Alberti engraved both from his own works and from those of the Italian masters.

ALBERTI, MICHELE, a painter of Florence, flourished in the latter half of the 16th century. He was a disciple of Daniello Ricciarelli, called 'Da Volterra,' and was a reputable painter of history. His principal work is a picture in the church of the Trinità dei Monti, at Rome, representing the 'Murder of the Innocents,' much spoiled by restoration. Michele Alberti has, by Orlandi, been erroneously recorded as a member of the family of Alberti of Borgo San Sepolcro.

ALBERTI, PIETRO FRANCESCO. This artist, the son of Durante Alberti, was born in 1584. He painted historical subjects in the style of his father, and has left works in Rome and in his birthplace. He was the designer and engraver of a plate called 'Accademia de' Pittori,' a large print lengthways; a composition of many figures, etched with great spirit, and evidently the work of a painter. In Meyer's 'Künstler-Lexikon' ten engravings are mentioned by him. He died in 1638 at Rome.

ALBERTINELLI, MARIOTTO, the son of Biagio di Bindo Albertinelli, was born at Florence in 1474. He was apprenticed, when young, to Cosimo Rosselli, in whose studio he was a fellow-pupil with Fra Bartolommeo. In the year 1509 they entered into partnership, and painted conjointly many works, some of which bear the monogram of a cross with two interlaced rings. When Fra Bartolommeo retired into monastic seclusion, his friend and partner finished several of his uncompleted works. But they again painted together from 1510 to 1513. It is related by Vasari, that Albertinelli, at one time, being enraged at some criticisms which were made on his painting, abandoned the brush and opened a public-house; it is certain, however, that he returned to his art again. He died at Florence in 1515, on his return from a journey to Rome. In painting he resembled Fra Bartolommeo as closely as one artist ever resembled another. He is much to be admired for the design and the chiaroscuro of his pictures.

The following are some of his best works:

Bergamo.	*Lochis.*	Crucifixion.
„	*Morelli.*	St. John and the Magdalen.
Berlin.	*Museum.*	Assumption (*part by Fra Bartolommeo*).
Cambridge	*Fitzwilliam Mus.*	Virgin with Christ and John the Baptist (*signed and dated* 1509).
Florence.	*Accademia.*	Annunciation (*signed and dated* 1510).
„	„	Holy Trinity. 1510 (?).
„	*Certosa.*	Crucifixion (*signed and dated* 1506).
„	*Pitti Pal.*	Marriage of St. Catherine. 1512 (*part by Fra Bartolommeo*).
„	*S. Maria Nuova.*	Last Judgment. *Fresco* (*commenced by Fra Bartolommeo—the part by Albertinelli is nearly destroyed*).
„	*Uffizi.*	Visitation of the Virgin (*his masterpiece*). 1503.
Paris.	*Louvre.*	Madonna and Child (*signed and dated* 1506), *formerly in Santa Trinità, Florence.*
„	„	Christ appearing to Mary Magdalene.
Pisa.	*S. Catarina.*	Madonna and Child (*part by Fra Bartolommeo*).
Siena.	*Gallery.*	St. Catharine.
„	„	The Magdalen.
Volterra.	*Duomo.*	Annunciation.

ALBERTOLLI, GIOCONDO, the most famous of a family of artists, was born—according to Meyer's 'Künstler-Lexikon'—at Bedano, in 1742. He studied at Parma under a sculptor, and also in the Academy, and at Rome from the antique; and soon became famous for his ornamental architectural decorations. He was elected, in 1776, professor of ornament to the Milan Academy, but he resigned the post in 1812 on account of failing eyesight. In 1809 Napoleon made him a Knight of the Iron Crown. Albertolli was much employed in decorating palaces, churches, and public buildings in Italy, and gave a new impetus to the art of ornamental design in that country. His paintings are scarce. A 'Madonna and Child' by him is in the church of St. Roch, at Milan, in which city he died in 1840, aged 98.

ALBERTOLLI, RAFFAELLO, a pupil of his father Giocondo, distinguished himself as an engraver in mezzotinto and etching, and executed many portraits of eminent persons. He was born in 1770, and died at Milan in 1812.

ALBERTONI, PAOLO, a follower of Carlo Maratti, painted in his style; he died soon after 1695. There are pictures by him in the church of San Carlo in the Corso, in Santa Maria, in the

Campo Marzo, Santa Marta, and other churches in Rome.

ALBERTUS, Hans Christoph, was a native of Dresden, and studied there from 1611 to 1622 with a goldsmith. We have by him a portrait of Johann Seckendorff, rector and professor at Zwickau, engraved from a picture painted by himself, which is considered a fine work of art. He died in 1680.

ALBIN, Eleazar, a German, whose family name was Weiss, published several works on natural history in London between 1720 and 1738. His 'Natural History of Birds' included 306 plates of birds drawn from life. He died, it is believed, about 1740. In the Gallery at Cassel there is a 'Rich Man and Lazarus' by him.

ALBINI, Alessandro, was born in 1568. According to Malvasia, this painter was a native of Bologna, and a distinguished disciple of the school of the Carracci. He acquired great reputation by some designs he made for the funeral ceremony of Agostino Carracci. In the church of San Michele in Bosco, at Bologna, he painted a picture of 'the Sepulture of St. Valerian and St. Tibertius;' and one of St. Peter, St. Catherine, St. Agnes, and St. Cecilia, in San Pietro Martyro. He died in 1646. He painted chiefly in Bologna and the vicinity. Massini tells us that he also painted in Rome.

ALBONI, Paolo (called by Oretti Paolo Antonio), was a Bolognese landscape painter. He was born in 1671 (some say 1650). After practising some time in Rome and Naples, he went in 1710 to Vienna, where he remained nearly thirteen years, but being deprived of the use of his right side by an attack of paralysis, he returned to Bologna; he subsequently painted with his left hand. He imitated the style of Ruisdael and other Dutch masters; but his later pictures are inferior to his earlier productions. He died in 1734. He had a daughter, Luigia Maria Rosa, who also distinguished herself as a landscape painter. She died in 1759.

ALBORESI, Giacomo, a Bolognese painter, who was born in 1632, was a scholar of Domenico Santi and Agostino Metelli. He painted historical subjects, but was more celebrated for his pictures of architectural views. He worked chiefly in fresco, and in conjunction with Fulgenzio Mondini, painted for the church of San Petronio, at Bologna, the 'Death and Canonization of St. Anthony of Padua.' In the church of San Giacomo Maggiore, he painted some subjects of perspective, in which the figures were by Bartolommeo Passarotti. He died at Bologna in 1677. He also worked in conjunction with Antonio Maria Pasio, in the cathedral at Florence.

ALBORN. See Ahlborn.

ALBRECHT, Balthasar Augustin, who was born at Berg, near Aufkirchen in Bavaria, in 1687, was a pupil of Nikolaus Gottfried Stuber, and studied in Venice and Rome. On his return to his native country in 1719, he became popular as an historical painter, and was appointed court-painter and inspector of the Picture Gallery at Munich, where he died in 1765. The churches and galleries of Bavaria possess many paintings by him.

ALBRECHT, C., an obscure German engraver, of Berlin, mentioned by Heineken. He worked only for the booksellers, and his plates are so indifferent, that they are not considered by that author worthy of being specified.

ALBRIZZI. See Alberici.

ALCAZAR. See Paret y Alcazar.

ALDE, H. van. See Aldewereld.

ALDEGREVER, Heinrich (or Alde Grave). This celebrated artist was born in 1502, in Westphalia, probably at Pader born, where his parents resided, but he lived chiefly at Soest. Albert Rosenberg, the latest German writer on the 'Little Masters,' considers he never was a pupil of Dürer, nor ever even visited Nuremberg, though Van Mander reports that he painted two wings for an altar-piece in a church there. His works show, however, that he was much influenced by Dürer's practice, and also by that of Barthel Beham and Georg Pencz. On his return to his own country, he applied himself at first entirely to painting; and, according to Füssli, painted some pictures for the churches and convents, which have not been identified.

The following is a list of his few known paintings:

Berlin.	*Museum*	Portrait of Engelbert Therlaen. 1551.
Breslau.	*Art Club.*	Portrait of Count Philipp of Waldeck (*dated* 1535).
Brunswick.	*Museum.*	Portrait of Magdalena Wittig. 1541.
Prague.	*Museum.*	Christ sitting on his tomb. 1529.
Vienna.	*Liechtenstein Gallery.*	Portrait of a young man (*dated* 1544; *perhaps his best*).

After a few years he devoted himself entirely to engraving, and in that branch acquired a distinguished reputation amongst those artists who are called the Little Masters, from their having generally engraved plates of a small size. He died, it is supposed, at Soest, in 1558. His execution is uncommonly neat; he worked entirely with the graver, in a style that is evidently founded on that of Albrecht Dürer, and his plates are finished with great precision and delicacy His design was full of invention, and his drawing shows more of the Italian Renaissance influence, than that of many contemporary German artists. He usually marked his plates with the cipher given above. His engravings are very numerous, exceeding three hundred. They bear dates from 1522 to 1555, the latest authentic date on any of his works. The following is as general a list of them as the nature of this work will admit, and comprises all his principal plates: for fuller information the inquirer is referred to the minute descriptions to be found in Heineken, Bartsch's 'Peintre Graveur,' and Meyer's 'Künstler-Lexikon.'

PORTRAITS.

Aldegrever, without a beard; *Aldegrevers.* Ætatis 28. 1530.
The same, with a thick beard. Anno 1537. Ætatis suæ 15.
Bust of Martin Luther. 1540.
Bust of Philip Melancthon. 1540.
Albert von der Helle. 1538.
Wilhelm, Herzog von Jülich. 1540.
Johann van Leyden, chief of the Anabaptists.
Bernhard Knipperdollinck, the fanatic.

VARIOUS SUBJECTS.

Six—Of Adam and Eve driven out of Paradise. 1540.
Four—Of the History of Lot. 1555.
Four—Of the History of Joseph and his Brethren. 1532.
Seven—Of the History of Thamar and Absalom. 1540.
David and Bathsheba. 1532.
The Judgment of Solomon. 1555.
Judith with the Head of Holofernes. 1528.
Four—Of the History of Susannah. 1555.

Four—Of the Parable of the good Samaritan. 1554.
Five—Of the Rich Man and Lazarus. 1554.
The Four Evangelists. 1539.
The Adoration of the Shepherds. 1553.
The Virgin and Infant, reposing under a tree. 1527.
The Virgin carrying the Infant Jesus, with a standard. 1552.
Medea and Jason. 1529.
Romulus and Remus taken from their mother, Rhea Sylvia.
Tarquin and Lucretia. 1539.
Sophonisba taking the Poison. 1553.
Marcus Curtius about to leap into the Gulf. 1532.
Mutius Scævola before Porsena. 1530.
Titus Manlius ordering his Son to be decapitated. 1553.
It is curious to observe that in this print, as well as in one of the same subject by Georg Pencz, the instrument of execution resembles the guillotine used in France during the Revolution.
The Count d'Archambaud destroying his Son before his Death; inscribed *Pater ne post suam mortem, &c.* 1553.
Hector in Combat; small frieze. 1532.
The Battle of Hannibal and Scipio. 1538.
Seven—The Divinities that preside over the Planets. 1553.
Thirteen—The Labours of Hercules; fine, and scarce. 1550.
Orpheus and Eurydice; the only etching by this master; very scarce. 1528.
Fourteen small plates of different allegorical subjects. 1549 and 1550.
Seven—Of the Virtues. 1552.
Seven—Of the Vices. 1552.
Eight—Of the Empire of Death over Humanity. 1541.
Twelve—Of the Procession of a Westphalian Wedding. 1538.
Eight—Of a similar subject. 1551.
Six—Of Death dragging away persons of both sexes. 1562.
A Woman holding an hour-glass, with a skull and a globe, on which is inscribed *Respice finem.* 1529.
A Woman with wings, standing on a globe, holding the symbols of prudence and temperance. 1555.
An Officer carrying a flag. 1540.
A Man with a sword, surprising a monk and a nun. Dated 1530. Very rare.
Monk and Nun. 1532.
The Society of Anabaptists, with a number of figures in a bath. This is engraved by Virgil Solis *after Aldegrever.*

Also three sets of wedding processions, one of twelve prints, the others of eight each; and ninety-nine beautiful vignettes, and other ornaments. These last connect him with the goldsmith's art. A good collection of his engravings may be seen in the Print Room at the British Museum. W. B. S.

ALDENRATH, Heinrich Jakob, who was born at Lübeck in 1775, was a portrait painter, a miniaturist, and a lithographer. He received instruction from Johann Jakob Tischbein and from Friedrich Karl Gröger, with whom he commenced a friendship which was only severed by Gröger's death in 1838. Together they visited the Academies of Berlin, Dresden, and Paris; and after sojourns in Lübeck, Kiel, and Copenhagen, they finally settled at Hamburg in 1814, and became celebrated as portrait painters. Aldenrath died in Hamburg in 1844. It is said that he painted the portrait of the King of Denmark no less than thirteen times. Among his lithographs may be mentioned the following:

His own Portrait.
Portrait of Friedrich Karl Gröger.
Portrait of Klopstock, the poet.
Portrait of Count Stolberg, the poet.
Portrait of Adolphus, Duke of Cambridge.

ALDEWERELD, H. van, a Dutch painter, who flourished at Amsterdam about the middle of the 17th century, was chiefly engaged in painting portraits, generally of celebrated personages, several of which have been engraved. He occasionally painted genre pictures. He is frequently called in error, H. van Alde, because he was accustomed to sign his name H. van Alde, with the addition of a sketch of a world, which was overlooked.

ALDIGHIERO da ZEVIO. See Altichiero da Zevio.

ALDIVERTI, Alfonso, the son of a notary, flourished in the early part of the 17th century at Rovigo. He painted in the church of Santa Maria della Neve, scenes from the Life of Christ. The 'Christ Condemned' is signed and dated 1615. Bartoli says of these works, that they are painted in an antique style, and remind one of Dürer's engravings. He also painted a 'St. Charles Borromeo,' in San Bartolommeo, in Rovigo.

ALDROVANDINI, Pompeo, son of Mauro, and cousin and pupil of Tommaso, was born at Bologna in 1677. He was employed much in the churches, palaces, and theatres of Dresden, Prague, and Vienna, and executed many excellent works in oil, in fresco, and in distemper. He died at Rome in 1735.

ALDROVANDINI, Tommaso, the son of Giuseppe Aldrovandini, an architectural painter, was born at Bologna in 1653. He was instructed in the first principles of design by his uncle Mauro Aldrovandini, an eminent painter of the same subject. Tommaso's talent lay in painting perspective views and architectural subjects, in which the figures were painted by Marc Antonio Franceschini and Carlo Cignani, to whose pictures he in return painted architectural backgrounds; he also studied figure painting under Cignani. He decorated churches, palaces, and theatres in many of the principal cities of Italy—Forli, Verona, Venice, Parma, Turin, Ferrara, and Genoa, and especially in his native Bologna. His most considerable work was the Council Chamber of the Ducal Palace at Genoa, which he executed in conjunction with Franceschini; it has since been destroyed by fire. He died in 1736.

ALÉ, Gilles (or Hallet), of Liege, flourished in the latter half of the 17th century, and was distinguished for the purity of his style, according to the principles of the Roman school. He painted in conjunction with Morandi, Bonatti, and Romanelli; and executed an altar-piece in oil, and the ceilings of the chapels in fresco, for the church of Santa Maria dell' Anima in Rome. He died in 1689. Most of the paintings by him in Liege were destroyed when the French bombarded that town in 1691.

ALEFOUNDER, John, a student of the Royal Academy Schools, practised for some time in London the art of portraiture, occasionally in miniature. He subsequently went to India, and died in 1795 at Calcutta, from the effects of the climate. In 1784 Bartolozzi engraved the portrait of 'Peter the Wild Boy,' after him, and in the same year Hodges engraved his portrait of J. Edwin the Actor.

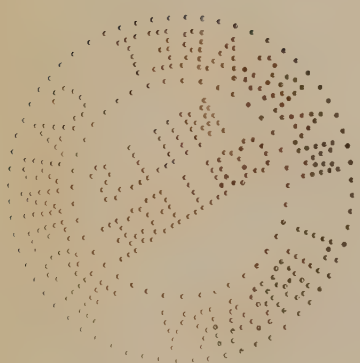
ALEKSYEEV, Feodor Jakovlevich, 'the Russian Canaletto,' was born at St. Petersburg in 1757. After he had received an education in the Academy of his native city he went to Venice for the improvement of his art. On his return to Russia, he rose to great fame as a painter of archi-

PIETRO ALEMANNO

ALTARPIECE

1489

[*Ascoli*



tectural views, and was much employed by the emperor and nobility of Russia to decorate their palaces. He died in St. Petersburg in 1824. The Hermitage possesses good examples of his views of Moscow, which are considered his best productions.

ALEMANI, GAETANO (or ALAMANNI), a painter of Bologna—who distinguished himself in various styles, particularly in architectural and ornamental painting for the decoration of churches and theatres—flourished in the latter half of the 18th century. He died in 1782.

ALEMANNO, GIOVANNI (or ALAMANNUS), was also called GIOVANNI DA MURANO (one of the Venetian Isles). He is supposed from the former name to have been a German. He worked in conjunction with Antonio da Murano. Between them they executed two pictures now in the Academy at Venice; a 'Coronation of the Virgin,' signed and dated, JOANES ET ANTONIUS DE MURIANO F., MCCCCXXXX., and a 'Madonna and Child enthroned,' signed and dated 1446, JOHANNES ALAMANNUS ANTONIUS DA MURIANO FE. Several pictures by them are still in the chapel of San Tarasio in San Zaccaria at Venice. Alemanno is known to have painted from 1440 till 1447, after which year there is no record of him.

ALEMANNO, JUSTUS D' (or ALLAMAGNA), a German painter, who practised at Genoa in the 15th century. He painted in fresco an 'Annunciation' in a cloister of Santa Maria di Castello, in 1451; Lanzi considers it a precious picture of its sort, finished in the manner of the miniaturists, and apparently the precursor of the style of Albrecht Dürer. Justus d'Alemanno is not the same as Justus of Ghent, as some writers have supposed.

ALEMANNO, PIETRO, a painter of Ascoli in the latter part of the 15th century, was a pupil of Carlo Crivelli. Several of the churches of Ascoli possess paintings by him, but they show little ability either in drawing or colour. The church of Santa Maria della Carità has an altar-piece by him dated 1489, representing the 'Virgin and Child between SS. Michael, Blaise, Jerome, and Nicholas;' and in the collection of the late Mr. Barker of London was a 'Virgin and Child, enthroned.' No exact information can be given of the dates of his birth or death.

ALEMANS. See HALLEMANS.

ALEN, JAN VAN, a Dutch painter, was born at Amsterdam in 1651. He was an imitator of Melchior Hondekoeter, and his pictures, like those of that master, represent fowls, landscapes, and still-life. Though inferior to Hondekoeter, he painted those objects with great fidelity. He also imitated other masters of the period with so much success that his copies have often passed for originals. He died in 1698.

ALENI, TOMMASO DE, called IL FADINO, was born at Cremona, and, according to Orlandi, was a disciple of Galeazzo Campi. He was also influenced by the works of Perugino. He painted history in the style of his instructor, and his works in San Domenico, at Cremona, where he was employed with Campi, are so much in the manner of that master that it is difficult to distinguish them. Neither the date of Aleni's birth nor that of his death is known. Orlandi says he was born in 1500, but a picture signed by him bears that date. It is a 'Madonna and Child with Saints,' in the Bignani Collection, Castel Maggiore. Another, a 'Nativity,' signed and dated 1515, formerly in the church of San Domenico, is in the town-hall of Cremona.

ALENZA, LEONARDO, a Spanish painter and etcher, was born at Madrid in 1807. He studied art under Juan Rivera and José de Madrazo, and became a good portrait painter, but was more especially famous for his pictures of the habits of the lower classes. He became a member of the Academy of Madrid in 1842; and died there three years later.

ALEOTTI, ANTONIO, a Ferrarese painter, who flourished at the end of the 15th century, was a native of Argenta. He is probably identical with Antonio dall' Argento, who lived in 1495, and painted the frescoes in the Chiesa della Morte in Ferrara.

ALESIO, MATTEO PEREZ DE, called by Baglione MATTEO DA LECCIO. This painter was born in 1547, and studied under Michelangelo. He was a Roman by birth, but he is chiefly known by the works he executed in Spain, whither, in 1583, he had been induced to migrate by the liberal protection bestowed on art by Philip II. It does not, however, appear that he went thither by the invitation of the king, or that he was employed by that monarch in the Escurial. His principal works are his fresco paintings in the churches at Seville. His manner of designing partakes of the grandeur of Michelangelo. The most remarkable performance of Alesio is a colossal picture, painted in fresco, in 1584, in the cathedral at Seville, representing St. Christopher carrying the Infant Saviour on his shoulder. It is of prodigious dimensions, the figure of St. Christopher being nearly forty feet high. Palomino speaks of this enormous production in very high terms. He painted in 1587 the same subject for the church of San Miguel, and he also painted in other public edifices at Seville. After residing some years in Spain, he is said to have quitted it on account of the preference given to the works of Luis de Vargas, whose superiority the candour of Alesio induced him to be one of the first to acknowledge. Palomino says that Alesio returned to Rome and died there about the year 1600. Baglione, on the other hand, tells us that, after having acquired great riches in the West Indies, he died there in poverty.

ALESSANDRI, INNOCENTE, an Italian engraver, was born at Venice about the year 1740, and was instructed by F. Bartolozzi, before that artist left Italy. He has executed several prints in line, aquatint, and chalk, among which are the following:

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The Virgin Mary, with the guardian angel and the souls in Purgatory; *after Seb. Ricci.*
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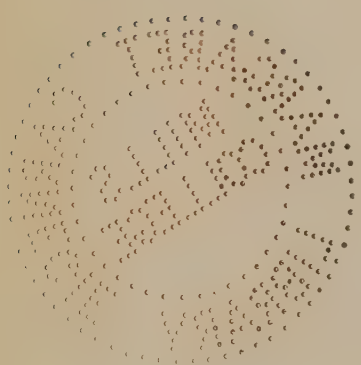
The Annunciation; *after F. le Moine.*
The Flight into Egypt; *after the same.*
Two Landscapes; *after Marco Ricci.*
Two series of Twelve Landscapes; *after the same.*

ALESSANDRINO. See MAGNASCO, ALESSANDRO.

ALESSANDRO and JULIO, two painters of Italian origin, of whom little is known, were supposed to have been brothers and fellow-pupils under Giovanni da Udine. In the early part of the 16th century, they painted in the Alhambra, Granada, and elsewhere in Spain, frescoes in the



tectural views, and was much employed by the emperor and nobility of Russia to decorate their palaces. He died in St. Petersburg in 1824. The Hermitage possesses good examples of his views of Moscow, which are considered his best productions.

ALEMANI, GAETANO (or ALAMANNI), a painter of Bologna—who distinguished himself in various styles, particularly in architectural and ornamental painting for the decoration of churches and theatres—flourished in the latter half of the 18th century. He died in 1782.

ALEMANNO, GIOVANNI (or ALAMANNUS), was also called GIOVANNI DA MURANO (one of the Venetian Isles). He is supposed from the former name to have been a German. He worked in conjunction with Antonio da Murano. Between them they executed two pictures now in the Academy at Venice; a 'Coronation of the Virgin,' signed and dated, JOANES ET ANTONIUS DE MURIANO F., MCCCCXXXX., and a 'Madonna and Child enthroned,' signed and dated 1446, JOHANNES ALAMANNUS ANTONIUS DA MURIANO FE. Several pictures by them are still in the chapel of San Tarasio in San Zaccaria at Venice. Alemanno is known to have painted from 1440 till 1447, after which year there is no record of him.

ALEMANNO, JUSTUS D' (or ALLAMAGNA), a German painter, who practised at Genoa in the 15th century. He painted in fresco an 'Annunciation' in a cloister of Santa Maria di Castello, in 1451; Lanzi considers it a precious picture of its sort, finished in the manner of the miniaturists, and apparently the precursor of the style of Albrecht Dürer. Justus d'Alemanno is not the same as Justus of Ghent, as some writers have supposed.

ALEMANNO, PIETRO, a painter of Ascoli in the latter part of the 15th century, was a pupil of Carlo Crivelli. Several of the churches of Ascoli possess paintings by him, but they show little ability either in drawing or colour. The church of Santa Maria della Carità has an altar-piece by him dated 1489, representing the 'Virgin and Child between SS. Michael, Blaise, Jerome, and Nicholas;' and in the collection of the late Mr. Barker of London was a 'Virgin and Child, enthroned.' No exact information can be given of the dates of his birth or death.

ALEMANS. See HALLEMANS.

ALEN, JAN VAN, a Dutch painter, was born at Amsterdam in 1651. He was an imitator of Melchior Hondekoeter, and his pictures, like those of that master, represent fowls, landscapes, and still-life. Though inferior to Hondekoeter, he painted those objects with great fidelity. He also imitated other masters of the period with so much success that his copies have often passed for originals. He died in 1698.

ALENI, TOMMASO DE, called IL FADINO, was born at Cremona, and, according to Orlandi, was a disciple of Galeazzo Campi. He was also influenced by the works of Perugino. He painted history in the style of his instructor, and his works in San Domenico, at Cremona, where he was employed with Campi, are so much in the manner of that master that it is difficult to distinguish them. Neither the date of Aleni's birth nor that of his death is known. Orlandi says he was born in 1500, but a picture signed by him bears that date. It is a 'Madonna and Child with Saints,' in the Bignani Collection, Castel Maggiore. Another, a 'Nativity,' signed and dated 1515, formerly in the church of San Domenico, is in the town-hall of Cremona.

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manner of Raphael, which had much influence on the style of art in Andalusia.

ALESSON. See EKEMANN-ALESSON.

ALEWIJN, JAN, an amateur painter, who made many drawings after the pictures of the old masters. He resided at Amsterdam and at Utrecht, where he died in 1839. He had a son named DIRK, a landscape painter, who was born at Amsterdam in 1800, and died there in 1842.

ALEXANDER, JOHN. This painter and etcher, a descendant of George Jamesone, was a native of Scotland. He went to Italy and studied in Florence; he practised engraving at Rome about the year 1718. His prints are slight etchings, principally after Raphael, not very correctly drawn, and but very indifferently executed. He returned to Scotland in 1720, and painted several historical pictures. On the staircase of Gordon Castle is the 'Rape of Proserpine' by him. Alexander died about the middle of the 18th century. He engraved a portrait of George Jamesone, and six plates after the frescoes of Raphael in the Vatican.

ALEXANDER, WILLIAM, an English water-colour draughtsman, was born at Maidstone in 1767. He accompanied Lord Macartney to China, and made drawings of the scenery and customs of that country to illustrate Sir George Staunton's 'Historical Account of the Embassy.' He also published a work on the Costume of China, and another on the Punishments of China. In 1802 he was made teacher of drawing at the Royal Military College at Great Marlow; and afterwards, in 1808, assistant-keeper of the antiquities in the British Museum, in which capacity he had charge of the collection of prints and drawings. He likewise made the drawings for the earlier volumes of the 'Descriptions of Ancient Marbles and Terra-cottas in the British Museum.' His designs for Britton's 'Architectural Antiquities,' and other publications, show considerable talent. Several of his water-colour drawings may be seen in the South Kensington Museum. He died in 1816.

ALEXEIEFF. See ALEKSYEEV.

ALFANI, DOMENICO (DI PARIS), a native of Perugia, and scholar of Perugino, was born, according to Pascoli, in 1483; but all we know for certain is that his birth took place in the last quarter of the 15th century. The earliest work known by him is a 'Madonna and Child with SS. Gregory and Nicholas,' dated 1518, in the Collegio Gregoriano, at Perugia. His works bear a great resemblance to those of Raphael, and, were it not for the delicacy of the colouring, they might be assigned to his school. His reputation has been somewhat injured by that of his son Orazio; and even in Perugia some fine paintings were long considered to be by Orazio, which have since been restored to Domenico. The difficulty of discriminating their works is increased by their having painted several altar-pieces in conjunction; particularly that at the church of the Conventuals at Perugia, which is mentioned by Mariotti. 'A Holy Family' in the tribune of the Uffizi is attributed by some to the father, by others to the son. Domenico painted—in conjunction with his son—a 'Crucifixion' for San Francesco at Perugia, in 1553, in which year he is supposed to have died.

ALFANI, ORAZIO (DI PARIS, or more properly, DI DOMENICO), was born at Perugia about the year 1510. He was a scholar of his father, and studied the works of Raphael, whose graceful manner he imitated with such success, that some of his best pictures have been mistaken for the early productions of that master. Orazio is celebrated as having been the first president of the Academy of Perugia, which was founded in 1573. He died in Rome in 1583. A 'Holy Family,' said to be by him, is in the Uffizi, and there is in the Louvre a 'Marriage of St. Catherine,' dated 1548, which is attributed to him.

ALFARO, ARTEAGA Y. See ARTEAGA.

ALFARO Y GOMEZ, JUAN DE, a Spanish painter, was born at Cordova, in 1640. He was first a scholar of Antonio del Castillo, but finished his studies at Madrid under Velazquez, whose manner he followed, particularly in his portraits. He knew very little of design, but was a good colourist, having been employed by Velazquez in copying the works of Titian, Rubens, and Van Dijck. In the church of the Carmelites is a fine picture, by Alfaro, of the 'Incarnation;' and in the church of the Imperial College at Madrid is his celebrated picture of the 'Guardian Angel.' Palomino relates a story which proves that he possessed more vanity than skill. Being employed to paint subjects from the life of St. Francis for the cloister of the convent of that name, he took them from prints, but had the folly to put to each of them *Alfaro pinxit.* His first master, Castillo, to chastise his vanity, obtained permission to paint one, and placed at the bottom *non pinxit Alfaro*, which passed into a proverb. He was fond of travelling, was well versed in literature, wrote poetry, and some interesting notes on the lives of Becerra, Cespedes, and Velazquez. He painted the portrait of Calderon, which was placed over the tomb of the poet in the church of San Salvador at Madrid. His conduct towards his patron, the Admiral of Castille, has left a greater stain on his memory than even his vanity. He forsook the admiral when he was banished, and meanly solicited his patronage when recalled: the repulse he received produced melancholy, and caused his death, which took place in Madrid in 1680.

ALFIANO, EPIFANIO D', a monk of San Salvi, at Vallombroso in Tuscany, is mentioned by Heinecken as a lover of the arts, who amused himself with engraving. He engraved a set of plates of festivals and decorations, dated 1592; and in 1607 a book of writing, in which he styles himself 'Priore dello Spirito Santo di Firenze.'

ALFON, JUAN, born at Toledo, painted, in 1418, several altar-screens for the cathedral of that city, which are still preserved.

ALFORÆ, NICCOLÒ GUGLIELMO. This engraver, of whom little is known, was a native of Lorraine, but resided at Rome. There is a set of twelve small upright prints of flowers by him, which, although not very delicately executed, are done in a masterly style and with great spirit. They are inscribed *Nicholaus Gulielmus Alforæ Lotharingus fecit, Romæ.*

ALGARDI, ALESSANDRO. This eminent artist distinguished himself as an architect, sculptor, and engraver. He was born at Bologna in 1602, and was educated under Giulio Cesare Conventi. As an engraver the few plates we have by him are executed in a free, bold, and open manner, in the style of Agostino Carracci. He died in 1654. He generally marked his plates with this monogram:

The following are attributed to him:

The Crucifixion; a large upright plate.
The Souls delivered from Purgatory; oval.

A Blind Beggar and his dog; *after Carracci.*
The Cries of Bologna, *after Annibale Carracci*, in eighty plates, engraved by *Algardi*, in conjunction with *Simon Guillain.*

ALGAROTTI, Conte FRANCESCO, was born at Venice in 1712. This eminent writer was considered one of the greatest connoisseurs in Europe in painting, sculpture, and architecture. He designed and etched for his amusement several groups of heads, one of which, containing thirteen heads, in the style of the antique, is dated 1744. The best edition of his works on art was published at Venice in 1791-94. He died at Pisa in 1764.

ALGHISI. See GALASSI.

ALIAMET, FRANÇOIS-GERMAIN, younger brother of Jean Jacques, was born at Abbeville, in 1734. After having learned engraving at Paris, he came to London, and worked for some time under Sir Robert Strange. His works are considered inferior to those of his brother. He died in 1790. He engraved several portraits, and historical subjects, of which the following are the principal:

Mrs. Pritchard, in the character of Hermione; *after Pine.*
The Flattery of the Courtiers of Canute reproved; *after Pine.*
The Adoration of the Shepherds; *after Annibale Carracci.*
The Circumcision; *after Guido.*
The Annunciation; *after Le Moine.*
St. Ignatius kneeling; *after the same.*
The Stoning of Stephen; *after Le Sueur.*
A Sacrifice to Pan; *after A. Sacchi.*
The Surrender of Calais to Edward III.; *after Pine.*
The Bathers; *after Watteau.*

ALIAMET, JACQUES, a clever French engraver, was born at Abbeville in 1726. He was a pupil of J. P. le Bas, and was first employed in vignettes for the booksellers, but he soon attempted more important works, and distinguished himself by some plates he engraved from the pictures of Joseph Vernet. He principally excelled in landscapes and sea-pieces, and was one of the eight engravers who executed the series of 'Batailles de la Chine' for the Emperor of China in the years 1765 to 1774. His style of engraving was very neat; he worked with the graver and dry point, expressed the various degrees of colour well, and carefully avoided any exaggeration of shadow. He died in Paris in 1788. The following are among his best prints:

A Landscape, with figures and cattle; *after Berchem.*
The Port of Genoa; *after the same.*
A Landscape, with a stag-hunt; *after the sam*
The Female Villagers; *after the same*
The Village Pleasures; *after the same.*
The Spanish Halt; *after Wouwerman.*
A Guard of Uhlans; *after the same.*
The Moon rising; *after A. van der Neer.*
A View of Boom, by moonlight; *after the same.*
The Amusements of Winter; *after A. van de Velde.*
A Storm; *after Joseph Vernet.*
A Fog; *after the same.*
A Fire in a Sea-port by Night; *after the same.*
Two Sea-pieces—The Fishermen, and Return from Fishing; *after the same*
Four—The Four Times of the Day; *after the same.*
Two plates of the Witches' Meetings; *after Teniers.*
The Birth of Venus; *after Jeaurat.*

ALIBERTI, GIOVANNI CARLO, a Piedmontese painter, was born at Asti, in 1680. It is not stated under whom he studied; but, according to Lanzi, he executed several considerable works in fresco in the churches of his native city. He painted the ceiling of the church of Sant' Agostino, representing that saint taken up into heaven surrounded by angels; and in the choir of the same church, a picture of St. Augustine baptizing a number of children, and other figures. The composition is ingenious, with a fine expression in the heads, and embellished with architecture. He died about the year 1740. His style consists of a mixture of Maratti, of Giovanni da San Giovanni, and of Correggio; heads and feet that might be attributed to Guido or Domenichino; forms peculiar to the Carracci, drapery of Paolo Veronese, and colours of Guercino.

ALIBRANDO, GIROLAMO, a Sicilian painter, called 'the Raphael of Messina,' was born in 1470, and received his first instruction in the school of the Antonj. The fame which Antonello da Messina, his countryman, had acquired in Venice, induced him to visit that city, and he there received, for a short time, instruction from Antonello. He also enjoyed the friendship of Giorgione. He afterwards went to Milan, where he became a disciple of Leonardo da Vinci. He then went to Rome and studied the antique, and the works of Raphael; from Rome he went to Parma, and thence back to Messina, which town possesses his best works, the most important of which was a large picture of the 'Presentation in the Temple,' painted in 1519, for the Chiesa della Candelora. It was in existence in the early part of the century, but is now no longer to be found. Alibrando died of the plague in 1524 at Messina.

ALIENSE, L'. See VASSILACCHI.

ALIGHIERI, GIOVANNI, a monk who flourished in Ferrara about 1195, painted miniatures in the codex of Virgil in the possession of the Carmelites in that city.

ALIGNY, See CARUELLE D'ALIGNY.

ALIPRANDI, MICHELANGELO, a painter of Verona, flourished from about 1560 to 1582. He was an imitator, if not a pupil, of Paolo Veronese, and executed after the manner of that master an altar-piece—the 'Madonna and Child between St. Roch and St. Sebastian'—in the church of SS. Nazaro e Celso, at Verona, where it is still preserved.

ALISAL. See CARADO.

ALIX, JEAN, a French painter and engraver, born in Paris in 1615, was a scholar of Phillippe de Champagne, some of whose paintings he engraved in the style of Morin, but as a painter we have no account of his works. There is an etching by him, of a 'Holy Family,' after Raphael, executed in a very light and pleasing style.

ALIX, PIERRE MICHEL, born at Honfleur, in 1752, was a scholar of Le Bas. He engraved in line and executed in aquatint a set of portraits of eminent men, which were printed in colours, as well as a large portrait of Napoleon in his coronation robes. He died in Paris in 1817. In Meyer's 'Künstler-Lexikon' is a list of 104 of his plates—historical pieces and portraits after various painters.

ALKEN, HENRY, a well-known painter and engraver of sporting subjects, published, in 1816, 'The Beauties and Defects of the Horse;' in 1821, 'National Sports of Great Britain,' with fifty coloured plates, and in succeeding years, several similar works. He also published in 1849, 'The Art and Practice of Etching,' and in 1869, 'Jorrock's Jaunts and Jollities.'

ALKEN, SAMUEL, worked in London as an engraver in aquatint towards the close of the 18th

century. He chiefly produced illustrations for topographical works—such as 'Views in Cumberland and Westmoreland,' in 1796, and 'Views in North Wales,' in 1798.

ALLAIS, JEAN ALEXANDRE, the son of artistic parents, was born in Paris in 1792. His father, LOUIS JEAN ALLAIS (1762—1833), was an engraver of merit, and his mother, *née* Briceau, practised the same art. Jean-Alexandre studied under David, Urbain, Massard, and Fosseyeux, and soon became famous for his prints, which were for the most part executed in aquatint. He engraved chiefly after the works of Schoppin, Jacquand, Fragonard, Dubufe, and Leonardo da Vinci. Allais died in Paris in 1850.

ALLAMAGNA. See ALEMANNO, JUSTUS D'.

ALLAN, DAVID, a Scotch painter, was born at Alloa, in 1744. He received the rudiments of his art in the Academy at Glasgow, founded by Robert and Andrew Foulis, the printers. He went to Italy in 1764, to pursue his studies, and gained in 1773 at Rome the prize medal, given by the Academy of St. Luke for the best historical composition, by his 'Corinthian Maid drawing the shadow of her lover.' He resided there for nearly fourteen years, and painted landscapes in the style of Gaspar Poussin. He returned in 1777, and supported himself by portrait painting in London until 1780, soon after which he settled in Edinburgh, where he was made, in 1786, master of the Academy. He died near Edinburgh in 1796. Allan is sometimes called the 'Hogarth of Scotland.' He made in 1787 four humorous drawings of the Sports of the Carnival at Rome, which were engraved by Paul Sandby. He also designed and engraved a series of illustrations to Allan Ramsay's 'Gentle Shepherd,' published in 1788, and etched some plates for the 'Songs of the Lowlands of Scotland,' published in 1798. David Allan's portrait, by himself, is in the Scottish National Gallery.

ALLAN, Sir WILLIAM, was born in Edinburgh, in 1782, and was in the first instance apprenticed to a coach painter, but afterwards studied some years at the Trustees' Academy in the above-named city, where he was the fellow-student of David Wilkie, and John Burnet the engraver. Allan was the first of the triumvirate to make his way to London. He began by taking Opie for his model, imitating him very closely in a picture, called 'A Gipsy Boy and Ass,' which was exhibited at the Royal Academy in 1805. In this year, disappointed of the success he had looked for in the metropolis, he went to St. Petersburg, where, through the kind offices of Sir Alexander Crichton, then physician to the imperial family, he met with considerable patronage as a portrait painter. He afterwards visited the interior of Russia, Tartary, and Turkey, where he collected materials for many original and characteristic works, which he afterwards painted, illustrative of the scenery and customs of eastern Europe. In 1809 he sent a picture to the Royal Academy called 'Russian Peasants keeping their Holiday,' but this did not attract much attention; and he did not again contribute to the Exhibition for the next six years. In 1814 he returned to London, and in 1815 exhibited his picture of 'Circassian Captives,' now in the possession of the Earl of Wemyss. This was followed by 'A Circassian Chief selling to a Turkish Pasha captives of a neighbouring tribe taken in war,' and others of similar scenes which the artist had witnessed in his travels. But these productions did not sell at the time (some of them are now in the possession of the Emperor of Russia), and the artist was so disheartened that he talked of retiring to the wilds of Circassia, when Sir Walter Scott stepped in, and started a lottery of one hundred subscribers of ten guineas each for the last-named picture, which, although the list was not entirely filled, put a considerable sum into Allan's pocket. This happy circumstance caused him to alter his views, and remain at home, enjoying the patronage of such friends as the great novelist introduced to him. He now, with the sole exception of a picture of 'Tartar Robbers dividing their Spoil,' adopted a class of subjects wholly different from those he had attempted before; as, 'A Press Gang,' 'The Parting between Prince Charles Stuart and Flora Macdonald at Portree,' and 'Jeannie Deans's first Interview with her Father after his return from London;' he, however, still made but little progress in public favour, and again he was almost giving way to despair, when his sketch of 'The Murder of Archbishop Sharp on Magus Muir,' so admirably described in 'Old Mortality,' attracted the notice of Sir Walter Scott, who encouraged him to make a picture of it, which was purchased by Mr. Lockhart, and, being engraved, was published with much success. Allan now resolved to devote himself entirely to subjects of Scottish history; and his next work of consequence was 'John Knox admonishing Mary Queen of Scots on the day when her intention to marry Darnley had been made public,' exhibited at the Royal Academy in 1823, and well known by the fine engraving of it by Burnet. This was followed in 1824 by 'Sir Patrick Lindesey of the Byres and Lord William Ruthven compelling Mary Queen of Scots to sign her abdication,' and in 1825 by 'The Regent Murray shot by Hamilton of Bothwellhaugh,' which was exhibited at the Royal Academy, and bought by the Duke of Bedford for 800 guineas. This picture procured Allan's election as an Associate of the Academy. The works which next followed from his pencil were of unequal merit. Amongst the best were, in 1831, 'Lord Byron reposing in the house of a Turkish Fisherman, after swimming across the Hellespont,' and a 'Portrait of Sir Walter Scott sitting in his study reading the proclamation of Mary Queen of Scots previously to her marriage with Darnley' (engraved by Burnet). In 1833 he produced a picture entitled 'The Orphan,' and representing Anne Scott seated on the floor near her father's chair at Abbotsford. This was bought by Queen Adelaide, and is now in the Royal Collection at Buckingham Palace. Allan paid a second visit to the Continent in 1830, and in 1834 visited Spain. His picture called 'The Moorish Love Letter,' and other characteristic productions now exhibited, secured his promotion to the rank of Royal Academician in 1835. In 1838 he was chosen to fill the presidential chair of the Royal Scottish Academy, rendered vacant by the death of George Watson; and in 1841 he succeeded Sir David Wilkie as Limner to the Queen for Scotland, an office which entitles the holder to the honour of knighthood, and a small salary. In 1843 Sir William Allan exhibited at the Royal Academy his picture of 'The Battle of Waterloo,' which was purchased by the late Duke of Wellington. He exhibited another and larger picture of the same subject at the Fine Arts competition in Westminster

Hall in 1843, which, however, to his great disappointment, found no purchaser. In the former picture Napoleon is the principal figure in the foreground; in the latter the Duke of Wellington. In 1844 he revisited St. Petersburg, and, on his return, painted for the Emperor Nicholas a picture of 'Peter the Great teaching his subjects the Art of Ship-building,' which was exhibited in London in 1845, and is now in the Winter Palace at St. Petersburg. Sir William died in his painting-room at Edinburgh before a large unfinished picture of 'The Battle of Bannockburn,' in 1850. This picture is now in the National Gallery of Scotland. Besides his other titles, he held those of Honorary Member of the Academicians of New York and Philadelphia. His excellence as a painter consisted chiefly in considerable dramatic power in telling a story, and in skilful composition. As a colourist he was deficient. In the National Gallery is a single example of his pencil, 'Tartar Robbers dividing their Spoil,' which was painted in 1817 (Loan Collection), and which has been engraved by J. Stewart, and by J. T. Smyth.

ALLARD, Abraham, an engraver and printseller. There are twelve views of the towns of Friesland engraved by this artist; and in the British Museum is a large print, representing the Garden of Love, entitled *Het Lust Hof van Flora;* partly etched and finished with the graver in a stiff, clumsy style, inscribed *A. Allart cecinit. C. Allart edit.* He lived at Amsterdam towards the close of the 17th and the beginning of the 18th century.

ALLARD, Carel, an engraver and printseller, who executed a number of mezzotint portraits of English celebrities, after the paintings of Lely. There are in the British Museum four plates of 'The Seasons,' represented in half-length figures, executed in a coarse, heavy style, without any taste. He flourished at Amsterdam toward the close of the 17th, and the beginning of the 18th century.

ALLARD, Huijch, a Dutch engraver, flourished at Amsterdam in the latter part of the 17th century. By him we have 'The Flight of King James after the Battle of the Boyne,' 1690 — *Hugo Allard, fecit, Carolus Allard, excudit*—and some portraits, amongst which is that of Adriaan Pauw, one of the negotiators of the peace of Münster.

ALLARD, Jean Pierre Eugène, a French historical and portrait painter, was born at Lyons in 1829. He studied under Flandrin and Jannot, and afterwards went to Rome, where he was assassinated in his studio in 1864.

ALLEGRAIN, Etienne, a French landscape painter, born in Paris in 1644, painted works which were much esteemed. Two landscapes by him are in the Louvre—one of which was formerly ascribed to Millet—and several, in the manner of Francisque Millet, are at Versailles. At the Hermitage at St. Petersburg is a 'Landscape, with the finding of Moses.' He died in 1736 in Paris.

ALLEGRAIN, Gabriel, born in Paris in 1679, son and pupil of Etienne, painted in the manner of his father: he died in 1748. He exhibited at the Salon from the year 1737 to 1747, missing a year occasionally. There are by him at Versailles views of the gardens of Versailles, of the château of St. Germain-en-Laye, and of the château of Vincennes.

ALLEGRI, Antonio, commonly called Correggio, was born, according to his Italian biographer Pungileoni, in the year 1494, in the small town of Correggio near Reggio-Emilia. His father, Pellegrino Allegri, was a merchant, or tradesman in comfortable circumstances, as is proved by his having purchased in 1516 a clothier's business, and also by his having farmed for nine years two estates for which he paid 150 gold ducats a year. His mother, named Bernardina Piazzola, belonged to the Ormani or Aromani family, and brought her husband a dowry of 100 lire.

These facts, which have been distinctly ascertained, prove that Allegri could not have been brought up in poverty, nor could he, as was at one time supposed, have belonged to a noble family of the name of De Allegris, who possessed a castle and estates a short distance from Correggio. He always, it would appear, lived an easy, comfortable bourgeois life, never, it is true, rising to the grandeur and show of some of the other great masters of the Renaissance, but on the other hand never falling into that dire poverty of which Vasari gives such a moving picture. Vasari's narrative indeed, as regards Allegri, has long been known to be more than usually inaccurate. He possessed little real knowledge concerning the distant Lombard master, though he professed a great admiration for him as one "endowed with exalted genius," whose works he praised for their "attractive grace, charming manner, perfect relief, and the exquisite softness of their flesh-tints." Nor has modern research, while showing the incorrectness of Vasari's statements, found out much concerning the personal history of this charming master, who, living far distant from Rome and Florence, the great centres of art in the 16th century, remained unknown to most of his renowned contemporaries, and thus probably missed the important part that he might otherwise have played in the art of his time.

The ascertained facts of his life, stripped of all conjecture and tradition, may be told in a short space. His father, Pellegrino, destined him, it is said, for a learned profession, but this is not certain. At an early age, however, the young Allegri showed an inclination towards painting, which fact does not appear to have been disputed. He had an uncle, named Lorenzo, an indifferent painter of Correggio, from whom he probably acquired the first rudiments of the art; but afterwards there is reason to believe that he studied under a master named Antonio Bartolotti, or Bartolozzi, called also Tognino degli Ancini, who in 1500 was the chief master or *Caposcuola* in Correggio. Bulbarini, in his *Memorie Patrie*, speaks of this painter as having been "often assisted by his pupil Allegri;" but Dr. Meyer does not consider that he gained anything from this master 'beyond a certain technical practice in tempera painting." Unfortunately only two of Bartolotti's works are known, and they prove that he had very little capacity.

Mengs is of opinion that Allegri studied in Modena also, under two masters of some repute—Francesco Bianchi, called 'Il Frarè,' and Pellegrino Munari—but there is no historical evidence to support this view beyond a passage in Vedriani's *Pittore Modenesi*, which was added by the publisher at a later date. Bianchi died in 1510 when Allegri was only sixteen, so it is not likely that he derived much knowledge from him, even if we admit that he studied in Modena, which

seems unnecessary, considering that an esteemed master like Bartolotti was to be found nearer home.

But whoever were his early teachers (and other masters besides those named are mentioned), his style seems to have been formed chiefly by the study of Mantegna. It is supposed that he had an opportunity for such study, for it is said he went to Mantua in 1511, at a time when the plague was raging at Correggio, and resided there for some time. Mantegna himself was dead at this time, but at the impressionable period of development such a revelation as that of Mantegna's art could scarcely fail to have a great influence over the style of a youthful artist, and Allegri's study of this master doubtless led to that intimate knowledge of foreshortening and perspective which he exhibits with so much daring in his great works. Crowe and Cavalcaselle imagine also that he associated with Lorenzo Costa during his stay in Mantua, and derived from him something of his love for colour. This certainly could not have been gained from Mantegna, whose art is severely classic and sculpturesque; but Allegri's use of chiaroscuro, his exquisite modelling, and his gracious manner, if we may so call it, bear so much closer affinity to Leonardo da Vinci than to any other master, that it seems almost impossible to doubt that in some way or another he also caught inspiration from him.

However this may be, it is certain that when he came back to Correggio, at about the age of twenty-three, his fame was sufficiently established in his native town for him to receive a commission for an important altar-piece. This altar-piece,—his first authentic picture,—painted in 1514 for the convent of San Francesco in Correggio, is now in the Dresden Gallery. It represents the Madonna enthroned, with St. Francis and other Saints, and is distinguished by a more solemn religious feeling than is observable in his later works. After painting several other altar-pieces and religious subjects in Correggio he received a commission from the lady abbess of the convent of San Paolo, in Parma, to decorate her nunnery with paintings. He accordingly went to Parma in 1518, and accomplished that lovely series of decorative paintings of mythological subjects that are now reckoned among his most beautiful works, although, strange to say, they remained almost unknown for nearly two centuries.

On his return to Correggio in 1519, after this, his first work in Parma, Allegri married a young girl of sixteen, named Girolama Francesca, daughter of Bartolommeo Merlini de Braghelis, arm-bearer to the Marchese of Mantua. She brought her husband some small fortune, and before this, in the same year, 1519, he had received a legacy from his maternal uncle, Francesco Ormani, of a house, several acres of land, and other property, "in consideration of important services." His circumstances therefore could not have been straitened at this time, although, owing to lawsuits and other causes, he did not at once enter upon the possession either of his own or his wife's property. His eldest son, Pomponio, was born on the 3rd of September, 1521, in Correggio, the learned anatomist Lombardi standing god-father on the occasion of the christening.

Allegri, from the time when he was first called to Parma in 1518, appears to have kept up a constant intercourse with that city, and after the birth of his eldest son he went to reside there with his wife, three other children being born to him while in that city. "We have no trustworthy account," says Dr. Meyer, "of the paintings executed by Allegri, partly in Parma and partly in Correggio, at this time." They were mostly easel pictures, that are now scattered in various galleries and are extremely difficult to identify, numerous false works being attributed to this time. Among the genuine ones, however, the 'Madonna kneeling in worship before the Divine Infant,' in the Uffizi, so well known by means of engraving and constant repetition, the 'Madonna della Cesta,' in the National Gallery, and the 'Zingarella, or Madonna del Coniglio,' at Naples, are generally thought to belong to this period, and to have been suggested by his young wife and child. In 1520 Allegri received a commission for a far larger work in Parma than any he had hitherto done. This was the painting of the cupola of the church of San Giovanni, for which he entered into a contract with the Benedictines of the convent of San Giovanni, signed on July 6th, 1520. He did not, however, begin the work until about the middle of 1521, and he received the last instalment of the sum paid to him for it on the 23rd of January, 1524, at which date we may conclude that this splendid work was quite finished, for in a document still extant, and in Allegri's own writing, he declares himself to have received "full payment for the remainder of the works completed in the said church," and to be "pleased, satisfied, and fully paid." The exact amount of this 'full payment' is somewhat difficult to determine, although the various sums were found by Pungileoni to have been all entered in the convent books. These amount, when added up, to 272 ducats, and Dr. Meyer is of opinion that Allegri did not receive more than this small sum for his paintings in San Giovanni. Other authorities make it up to 472 ducats. Some of his paintings on the dome of San Giovanni are still in existence, but much ruined by damp and time. Many portions are scattered in galleries. Their subject is the 'Ascension of Christ in the midst of the Apostles,' a subject which gives full play for the painter's marvellous powers. The masterly foreshortening and sense of movement, the brilliancy of the glowing figures, rising as it were from a dark background, have called forth the admiration of all critics.

Allegri's next important work in Parma was the painting the dome of the cathedral, for which he received the commission in 1522, though he did not begin the work till a later date. In the agreement it is specified that he shall receive 1000 gold ducats, equal to about £1500 of our present money; but numerous difficulties and disagreements arose between the chapter of the cathedral and the painter, and, in the end, the latter did not finish more than half of the work stipulated, nor receive more than half the payment. After Allegri's death, indeed, the cathedral laid claim to 140 lire from his heirs on account of some unfinished works in the choir.

But although, as it would seem, Allegri failed to satisfy the cathedral authorities, his paintings in the dome of the cathedral being spoken of disparagingly by contemporary critics as a "mere hash of frogs," these paintings have been the wonder and delight of succeeding generations. The subject represented in the great dome is the

ANTONIO ALLEGRI

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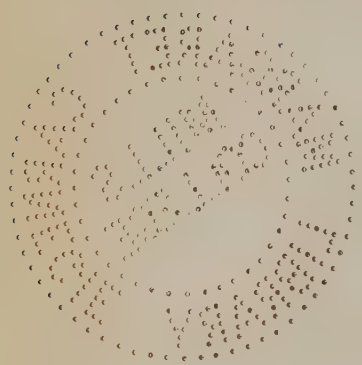
Alinari photo]

[*Parma Cathedral*

APOSTLES AND GENII IN THE CUPOLA



'Assumption of the Virgin,' her form being borne upwards on luminous clouds to heaven, whither she is preceded by the Archangel Gabriel and a joyous choir of angels, all in the most unconstrained attitudes and action. The Apostles, from below, gaze upwards in ecstasy to view the heavenly drama, and numerous *putti*, or boy angels, flutter about, looking as though "about to burst open the dome, and fly out into the open air." The entire absence of all religious conventionality, and the purely sensuous life exhibited in these paintings, show a bold disregard for traditional treatment.

While he was executing these stupendous monumental frescoes, Allegri also painted some of his most perfect oil paintings. Chief among these stand 'La Notte,' or 'The Night,' of the Dresden Gallery, commissioned by a certain Alberto Pratoneri of Reggio, in 1522, for the church of San Prospero. This world-famous picture is well known, and need not be described. Sir David Wilkie, who saw it during his travels in 1826, speaks of it as "the most original and poetical of all Correggio's works," and one which "though shorn of its beams from the treatment it has met with, is, in its decay, still not less than an archangel ruined." Since his time it has been restored in 1827 by Palmaroli, and in 1858 by Schirmer, and it is stated by Dr. Meyer to "be in good preservation, only the azure tints of the high lights having somewhat suffered, and the shadows grown darker." It is chiefly admired for its marvellous effect of light, and the poetic idea of making that light emanate from the newborn babe.

The magnificent altar-piece, in the Parma Gallery, of the Madonna with St. Jerome and the Magdalene, called 'Il Giorno,' or 'The Day,' is another of Correggio's works distinguished for its perfection in the management of light and shade, and the voluptuous beauty of the Magdalene. Mengs says of this graceful figure, that "whoever has not seen it is ignorant of what the art of painting can achieve." This great painting was executed for a certain Donna Briseide Colla, of Parma, a widow lady, who paid the painter more liberally than any of his other patrons, giving him, it seems, over and above the stipulated sum of 80 scudi, various presents, consisting of "two cartloads of faggots, several bushels of wheat, and a pig." According to Dr. Meyer, Allegri did not disdain to thus receive payment in kind from some of his less wealthy patrons, and possibly it is upon some tradition of this sort that Vasari's absurd story of his dying under a weight of copper money was founded. The 'Madonna della Scodella,' in the Parma Academy, the 'Madonna and St. Sebastian,' and the 'Madonna and St. George,' at Dresden, are likewise considered to belong to this time of highest achievement.

In 1530, Allegri left Parma, and returned to Correggio, having before this (probably about the end of 1528) lost his young wife. He appears to have now made up his mind to settle in his native town, where he lived in a good house in the Borgo Vecchio (probably the one which he had inherited from his uncle). He also bought an estate in November, 1530, for 195 scudi, and in 1533 a few acres of land. About this time we frequently find his name mentioned as witness, he being at one time summoned to witness the payment of the marriage portion of Clara, the daughter of the Lord of Correggio, all of which facts prove that he must have been a man of some means and importance in his native city.

Besides Allegri's great religious pictures, he painted a number of mythological subjects, for which his style was admirably adapted. The sensuous qualities of his art have full play in such works as the 'Jupiter and Antiope' of the Louvre, the 'Education of Cupid,' in the National Gallery, the 'Danae' of the Borghese Gallery, and the 'Leda' of the Berlin Museum. Most of these works were executed, it is supposed, during the last years of the painter's life, but the exact dates are uncertain.

Vasari states that Allegri painted two of these pictures—the 'Leda,' and the 'Danae,' described by him as 'Venus'—for the Duke of Mantua, who afterwards presented them to the Emperor Charles V., and there seems no reason to doubt his information in this particular. It is probable, however, that Allegri became known to the duke not through the intervention of Giulio Romano, as has been supposed, but rather through the recommendation of Veronica Gambara, the second wife of Giberto of Correggio, who was a lady of great learning, and who founded an Academy in Correggio. A letter dated September 3, 1528, is extant from this lady to her friend Beatrice d' Este, Duchess of Mantua, inviting her to "come and see the *chef d'œuvre* of the 'Magdalene in the Desert,' just finished by the Messer Antonio Allegri. It astonishes all who behold it." The cause of Allegri's death at the early age of 40 is unknown. It was probably sudden, for he had entered upon a new commission shortly before. He died on the 5th of March, 1534, and was buried the next day in the Franciscan church at Correggio, a simple wooden tablet marking the spot. In the 18th century, when his grave was sought for, it could not be found, though a skull purporting to be his is preserved in the Academy of Modena.

Allegri's art was thoroughly individual. Vasari rightly calls him *pittore singolarissimo*, but by the sensuous character of his painting he is more nearly allied to the school of Venice than to the severer intellectual schools of Padua or Florence. Perhaps what mostly distinguishes his style from that of every other master, is his delicate perception of the minutest gradations of light and shade. His chiaroscuro has been praised by artists as simply perfect. It sheds a wonderful atmosphere of light and delight over all his works, and his figures seem literally to live in radiant glory. Allegri's Madonnas are beautiful, joyous mothers, endowed with every human charm; but with none of the spirituality that Raphael infused into the old ascetic type. He departed, in fact, as far as the Venetian masters from the old religious ideal, and like them made æsthetic perfection his sole aim.

CHIEF AUTHENTIC WORKS.

FRESCOES.

Fresco paintings in the nunnery of San Paolo. 1518.
St. John; fresco above a doorway in San Giovanni.
Frescoes in the dome of San Giovanni. 1521—1522.
Frescoes in the dome of the cathedral at Parma. 1526—1530.
Madonna della Scala; fresco now in the Academy at Parma.
The Annunciation; fresco formerly in the church of the Annunziata in Parma; recently restored and removed from the wall.

OIL PAINTINGS.

Madonna of St. Francis; Dresden Gallery. 1514.
Martyrdom of SS. Placidus and Flavia; Academy at Parma. 1522—1524?
La Notte, or The Night; Dresden Gallery. 1522—1530.
Il Giorno, or St. Jerome; Academy at Parma. 1527—1528?
Madonna and St. George; Dresden. About 1530.
Madonna and St. Sebastian; Dresden. 1525.
Marriage of St. Catherine; Louvre. 1517—1519.
Virgin in Adoration; Uffizi, Florence.
Madonna della Cesta; National Gallery. 1520?
La Zingarella; Naples Gallery.
Sposalizio di S. Caterina; Museo, Naples.
St. Antonio; Chiesa dei Girolamini, Naples.
Adorazione dei Magi; Brera, Milan.
Adorazione dei Pastori; Galleria Crespi, Milan.
Madonna col figlio; Museo del Castello, Milan.
" " " Raccolta Malaspina, Pavia.
" " " Galleria, Modena.
Madonna e Santi; Sigmaringen.
Madonna and Child; Benson Collection, London.
St. Marta; Lord Ashburton.
Rest in Egypt; Uffizi, Florence.
Sacra Conversatione; Ritter Gallery, Vienna.
Christ in the Garden of Gethsemane; Aspley House; given by the King of Spain to the Duke of Wellington.
Ecce Homo; National Gallery.
Jupiter and Antiope; Louvre, formerly in the possession of Charles I.
Education of Cupid; National Gallery.
Io and Jupiter; Vienna Gallery.
Leda; Berlin Gallery.
Danäe; Borghese Gallery in Rome.
The Triumphs of Virtue and Vice; two allegorical sketches in tempera, in the Louvre.

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Julius Meyer, 'Antonio Allegri da Correggio.' First appeared in the 'Allgemeines Künstler-Lexicon' in 1870. English translation, edited by Mrs. Charles Heaton. 1876.
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ALLEGRI, Lorenzo, an inferior Italian painter of whom very little is known. He was uncle to the celebrated Antonio Allegri, called Correggio, and is said to have been his first instructor in the rules of art. In 1503 he painted a picture for the convent of San Francesco in Correggio, but no work by his hand is now known to exist. He died in 1527, leaving his property to his brother Pellegrino, and his nephew Antonio, by whom he was much beloved.

ALLEGRI, Pomponio, son of Antonio Allegri, was born in 1521. He was only thirteen years of age when his father died, so he could not have received much training from him, but he is said to have studied under Rondani, who may likewise be considered a follower of Allegri. Pomponio inherited a considerable fortune from his father and grandfather, and appears for some time to have held a good position in Correggio. He afterwards, however, sold most of his landed property, and his affairs became involved. He was altogether an inferior painter, although he appears to have been greatly employed, and received many important commissions. One of his altar-pieces, showing the influence of his father, is in the Academy at Parma. It represents 'Moses showing the Israelites the Tables of the Law.' Other works are in various churches. He sometimes signed himself Pomponio Læti, latinizing the name of Allegri, as his father also did occasionally. He was still living in 1593. After his time the family of Allegri appears to have fallen into poverty, and to have become extinct.

M. M. H.

ALLEGRINI, Francesco, called Da Gubbio. This painter was born at Gubbio in 1587, and was a disciple of Giuseppe Cesare. He painted historical subjects, and executed many works, both in oil and in fresco, for the churches and palaces at Rome. Works by him are also in Gubbio, in Genoa, and Savona. He had a great number of scholars, amongst whom were his son, Flaminio, and his daughter, Angelica, who also painted historical subjects. He died in 1663 at Rome.

ALLEGRINI, Francesco, a designer and engraver, was born at Florence, about the year 1729. In 1762, he published, in conjunction with his brother Giuseppe, a collection of one hundred portraits of the family of the Medici, with a frontispiece, engraved by himself. He also engraved fourteen portraits of Florentine poets, painters, and other eminent personages. We have also a print by him of the statue of St. Francis of Assisi, which is held in much veneration at Siena.

ALLEGRINI, Giuseppe, brother of Francesco, an Italian engraver, who flourished about the year 1746. We have the following plates by him:

The Virgin Mary with the Infant Jesus; half figures, with this inscription, *Egredietur Virgo de radice, &c.*
The Circumcision.
The Stoning of St. Stephen.
A small print of Rinaldo and Armida.
A large operatic scene; *after Chamont.*

ALLEMAND, L'. See L'Allemand.

ALLEN, Folpert van Ouden, a designer and engraver of Utrecht, flourished in the second half of the 17th century. The view of the city of Vienna, engraved by J. Mulder, is from a drawing by this artist, made in 1686; and he has himself engraved a large plate of the city of Prague, a slight print, with several figures. He died in 1715.

ALLEN, James Baylis, an engraver, who was born at Birmingham in 1802, was first engaged in the business of his father, a button manufacturer; but afterwards became a pupil of Vincent Barber, and migrated to London in 1824, where he died in 1876. The chief works he engraved were:

Battle of the Meeanee; *after Armitage.*
The Columns of St. Mark; *after Bonington.*
Bucentaur; *after Canaletto.*
The Dogana; *after Canaletto.*
The Battle of Borodino; *after G. Jones, R.A.*
Lady Godiva; *after G. Jones, R.A.*
The Fiery Furnace; *after G. Jones, R.A.*
The Death of Nelson; *after Turner.*
Phryne going to the Bath as Venus; *after Turner.*
The Decline of Carthage; *after Turner.*
The Temple of Jupiter Panhellenium; *after Turner.*

ALLEN, James C., an engraver, a native of London, became a pupil of William Cooke, with whom he published, in 1821, fifteen engravings of views of the interior and exterior of the Coliseum at Rome. One of his best plates was the 'Defeat of the Spanish Armada,' after De Loutherbourg, 1831. He also executed numerous book-illustrations.

ANTONIO ALLEGRI

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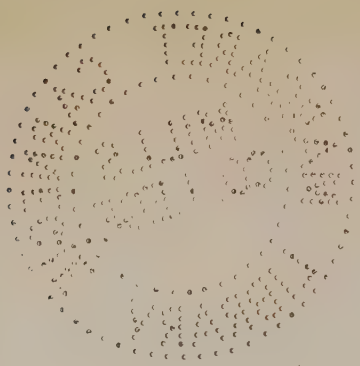
CORREGGIO

Alinari photo] [*Convent of S. Paolo, Parma*

FOUR LUNETTES AND ROUNDELS OF CHILDREN



ALLEN, JOSEPH W., the son of a schoolmaster at Hammersmith, was born in Lambeth in 1803. He was educated at St. Paul's School, and was afterwards for a short time usher in an academy at Taunton. Discovering a talent for drawing, he came back to London, resolved to adopt the brush as his means of living. In the first instance he became an assistant to a picture dealer, under whom he acquired a considerable knowledge of the old masters, and the pecuniary value of their works. He afterwards took to scene painting, in association with Charles Tomkins and Clarkson Stanfield: and during Madame Vestris's first lesseeship of the Olympic Theatre, he painted most of the scenery for her. The natural bent of his genius, however, was for pastoral landscape, and the varied picturesque features of English scenery; and his little fresh, green, and true bits of nature soon attracted admirers and purchasers. As time went on, his talent became manifestly more matured, and he was noted, amongst other things, as an excellent painter of distances. 'The Vale of Clwyd,' exhibited in 1847, created a considerable sensation, and was purchased by an Art Union prizeholder for three hundred guineas; and Allen repeated it twice in smaller dimensions, for other purchasers. 'Leith Hill,' in the following year, was almost equally successful. His subjects were usually well chosen, and consisted chiefly of views in North Wales, Cheshire, Yorkshire, and the midland counties. Allen took an active part in the establishment of the 'Society of British Artists,' of which he became the secretary, and attached himself to its interests with such devotion that he latterly refused to exhibit anywhere else in London than at its Gallery in Suffolk Street. There is little doubt that his influence tended much to heighten the repute for landscape painting which the exhibitions of this Society have generally enjoyed. He was also professor of drawing at the City of London School, from its foundation. He died in 1852.

ALLEN, THOMAS, was an English marine painter, who flourished in the middle of the 18th century. He painted scenes from Queen Charlotte's voyage and arrival in England. Allen's works were engraved by P. C. Canot.

ALLET, JEAN CHARLES, a draughtsman and engraver, was born at Paris about the year 1668. He resided a long time in Italy, and is supposed to have died at Rome in 1732. Owing to his having marked his plates sometimes Jean Charles Allet, and sometimes Carolus Alet, collectors were for some time inclined to believe that they were two distinct artists; but from the evident similarity of style, it is no longer doubted that all those plates are by the same hand. Allet engraved portraits and subjects from sacred history, and appears to have wished to imitate the manner of F. Spierre and Cornelis Bloemaert, but his imitation has not been very successful. His principal plates are the following:

PORTRAITS.

Andrea Pozzo, Jesuit and architect; dated 1712.
Cardinal Aloisio Amadei; *after J. Morandi*, 1690.
Ferdinand Charles Gonzaga, Duke of Mantua; *after Ant. Lesma.*
Pope Alexander VIII.; *after H. Calendrucci.* 1695.
St. Aloysius Gonzaga, Jesuit; oval.
St. Ignatius; *after P. Lucatelli*; oval.

SUBJECTS FROM SACRED HISTORY.

The Conception of the Virgin; *after And. Pozzo*; oval.
The Adoration of the Shepherds; *after S. Cantarini.*
The Virgin Mary and St. Joseph adoring the Infant Jesus; *after the same.*
The Saviour brought before Pilate; *after P. de Pietri.*
Ananias restoring sight to St. Paul; *after Pietro da Cortona.*
The Vision of St. Paul; *after the same painter.*

The last two plates are considered his best historical works.

The Death of a Saint, in presence of the Virgin, St. Joseph, and St. Francis Xavier.
The Death of St. Stanislaus Kostka; *after P. Le Gros, sculptor.*
St. Gaëtan, accompanied with a figure of Religion, and Christ holding His Cross; *after Laz. Baldi.*
St. Andronicus, and St. Athanasia *after F. B. Zucchezzi.*
St. Augustine with a child, getting water from the sea; *after J. B. Leonardi.*
St. Rosa, crowned by angels; *Carolus Allet, del. & sculp.*
Twelve plates of the Life of Christ; *after Passeri*, engraved in conjunction with *A. v. Westerhout.*

ALLOM, THOMAS, architect and landscape painter, was born in March, 1804. He was articled to Francis Goodwin, the architect, in 1819; and, while his pupil, was engaged upon the Manchester Town Hall, Derby Gaol, West Bromwich Church, and many other public buildings. He also assisted in making designs (1834) for the then-existing Parliament Houses, which were lithographed by him by order of the House of Commons. Wishing to travel, with the object of gaining a more enlarged knowledge of his profession, he turned his attention to painting views for the purpose of publication. The first illustrated work which made its appearance under these circumstances was 'The Scenery of Devonshire and Cornwall.' This was followed by a similar work on the 'Lake District, and Northern Counties,' 'Scotland Illustrated,' the historical portion of which was written by Dr. Beattie. In producing these illustrations he endeavoured to give the scenes additional interest by depicting the celebrated historical incidents connected with them.—thus, in the 'View of Lochiel,' is represented the gathering of the clans of Prince Charlie; in that of the 'Castle of Doon' we see prisoners taken at the battle of Falkirk; 'Linlithgow Palace' is represented as being burnt by Hawley's dragoons. His more strictly professional engagements, however, interfered with the completion of these works, and he was obliged to give up a portion to other hands. Soon after this a proposal was made to him to go to the East, and this, being more in accordance with his legitimate profession, was too tempting to be refused. His work on 'Constantinople and Asia Minor' was the result of this journey, in which he again introduces historical events, such as the unfolding of the standard of the Prophet in the mosque of Sultan Achmet previous to the massacre of the Janissaries by Mahmoud. His subsequent work on France is, perhaps, his best work, and in this his intimate knowledge of architecture proved of the greatest advantage. In 1846 he had an audience of Louis-Philippe at Paris, when the king expressed his great approbation of the work, and invited him to visit St. Cloud the following season, and requested him to make drawings of the king's own estate at Dreux, with monuments to the royal family. In 1846-8 his designs of proposed improvements on the banks of the Thames were exhibited by him in London,

Manchester, and Paris, and a diploma of merit was forwarded from the last of these. He was one of the founders of the Institute of British Architects. Amongst his architectural works are: Christchurch, Highbury, the Cambridge Military Asylum at Kingston, Kennington Workhouse, and St. Peter's Church, Notting Hill. Amongst his paintings, which exhibit true feeling and nice execution, are those of the 'Cities of the Seven Churches of Asia Minor,' which were engraved in the 'Art Journal' in 1862-3. He died at Barnes, in October, 1872.

ALLORI, ALESSANDRO, also called ALESSANDRO BRONZINO, was born at Florence in 1535. He was the son of a painter; but having the misfortune, when he was only five years of age, to lose his father, he was placed under the care of his uncle, Agnolo Bronzino, who brought him up with all the affection of a parent. Before he was seventeen years of age, he had made such progress under this able master, that he painted, from his own design, an altar-piece representing the Crucifixion, a composition of several figures, ingeniously arranged and well coloured. When he was nineteen, he visited Rome, where he remained two years. The chief objects of his admiration and study in that city were the works of Michelangelo, and the grand style of that master is discernible in his pictures. On his return to Florence, he was greatly occupied for the churches and other public edifices. He was, however, occasionally prevailed on to paint the portraits of some of the distinguished personages of his time, which he treated in a great and admirable style. In 1590, he published *Dialogo sopra l'arte del disegnare le Figure*, illustrated with anatomical plates. "Some of his pictures in Rome, representing horses, are beautiful. His 'Sacrifice of Isaac,' in the Royal Museum, is coloured almost in the Flemish style. He was expert in portrait painting, but he abused his talent by introducing portraits in the modern costume in ancient histories, a fault not uncommon in that age. On the whole, his genius appears to have been equal to every branch of painting; but it was unequally exercised, and consequently unequally expanded" (*Lanzi*). In the Berlin Gallery there is a female portrait by him, probably representing Bianca Cappello, wife of Francis II. of Tuscany; and there are no less than sixteen works by him in the Uffizi, Florence. He died at Florence in 1607.

ALLORI, ANGIOLO, called IL BRONZINO, an eminent Florentine painter and poet, was born at Monticelli near Florence in 1502. He studied first under an obscure painter, then under Raffaelino del Garbo, and subsequently became the favourite disciple of Jacopo Carrucci, called Pontormo, and assisted that master in some of his most considerable undertakings, particularly in the chapel of San Lorenzo at Florence, which he was employed to finish after the death of that master. He appears to have studied with attention the dignified style of Michelangelo, and there is something of the grandeur of that master discernible in all his productions. His principal works are at Florence and Pisa. He worked both in fresco and oil. He also excelled in portraits, and painted the most celebrated personages of his time, among whom were Dante, Boccaccio, and Petrarch. He frequently painted the portraits of Cosimo I., Grand Duke of Tuscany, and his wife Eleonora, and there are many replica besides. He died at Florence in 1572. The following are some of his most important works:

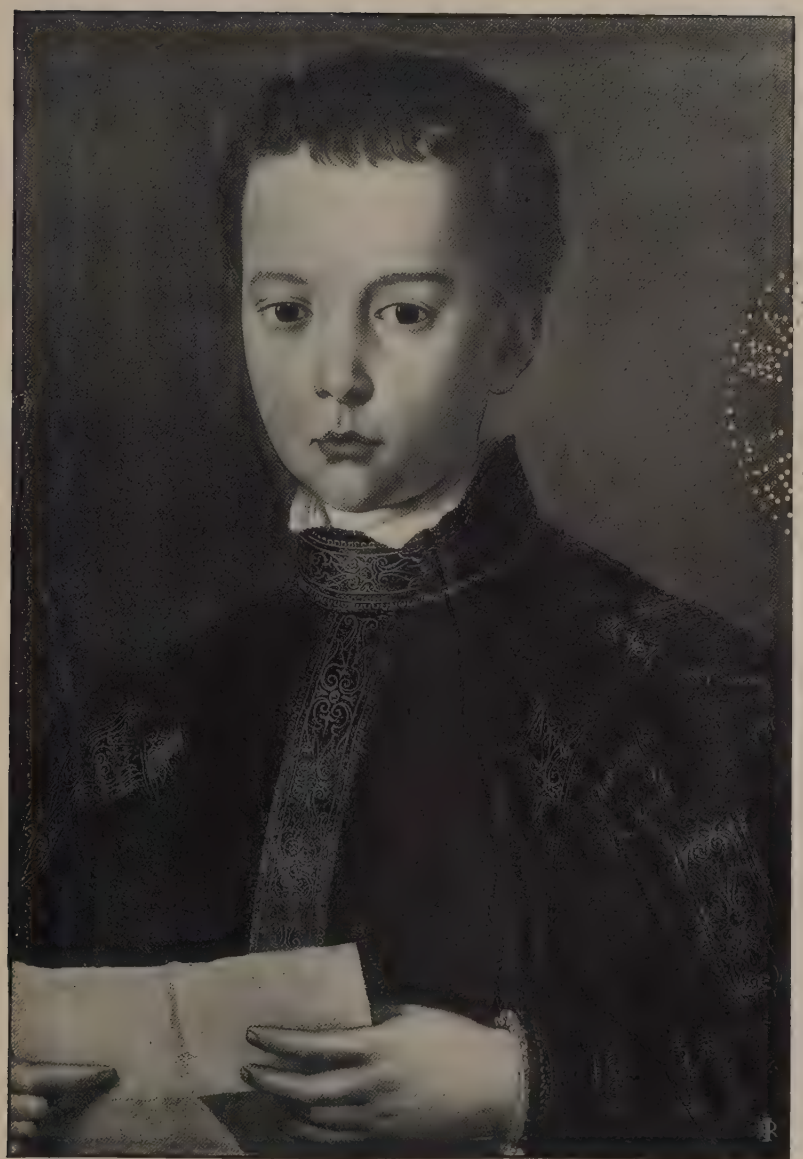
Dresden.	*Gallery.*	Portrait of Cosimo I.
"	"	Portrait of his wife, Eleonora.
Florence.	*Academy.*	Pietà.
"	"	Cartoon for the 'Descent into Hades.'
"	*Badia.*	St. Benedict on thorns (*fresco*).
"	*S. Lorenzo.*	Martyrdom of St. Laurence (*fresco*).
"	*S. Girolamo d. Poverino.*	Noli me tangere (*fresco*).
"	*Pitti Pal.*	Holy Family.
"	"	Portrait of Cosimo I.
"	"	Portrait of Francesco I. de' Medici, *and others.*
"	*Uffizi.*	The Descent into Hades (*his masterpiece*)
"	"	Portrait of Pontormo.
"	"	Descent from the Cross.
"	"	Annunciation.
"	"	Pietà. BROZ: FAC:
"	"	An Allegory—Prosperity crowned by Victory. BROZ: FAC:
"	"	Portrait of Eleonora, wife of Cosimo I., *and others.*
London.	*Nat. Gall.*	Portrait of a Lady.
"	"	Venus, Cupid, Folly, and Time.
"	"	A Knight of St. Stephen.
"	"	Portrait of Cosimo I.
"	"	Portrait of Piero dè Medici.
Lucca.	*Communal Gal.*	Portraits of two children.
"	"	Portrait of Cosimo I.
"	*Royal Palace.*	Portrait of Cosimo I.
Madrid.	*Museum.*	The Violin-player.
Paris.	*Louvre.*	Male portrait.
Petersburg.	*Hermitage.*	Portrait of a Lady.
"	"	Portrait of a Lady.
"	*Leuchtenberg Col.*	Portrait of a Lady. BRONZINO F.
Rome.	*Borghese Pal.*	Portrait of Cosimo I.
Vienna.	*Gallery.*	Holy Family. BRÒZINO FIORENTINO.
"	"	Portrait of Cosimo I.
"	"	Portrait of his wife Eleonora.

ALLORI, CRISTOFANO (sometimes called BRONZINO), the son of Alessandro, was born at Florence in 1577. He was for some time instructed in the art by his father, but he afterwards studied under Santi di Tito, and finally improved himself in colouring by imitating the harmonious tinting of Lodovico Cardi, called Cigoli. He painted several considerable works for the churches and convents at Florence, and for the palace of the Medici. He was also a very celebrated portrait painter; and many of the distinguished persons of his time were painted by him. Owing to vicious habits that often seduced him from his labours, his works are extremely rare, and he himself comparatively little known. The 'St. Julian' of the Pitti Palace is the grandest effort of his genius; his picture of 'Judith with the head of Holofernes,' also in the Pitti Palace, is, however, of wider acquaintance. Judith, so beautifully and magnificently attired, is a portrait of his mistress; the attendant is that of her mother, and the head of Holofernes that of the painter. Numerous copies of this fine work (which has been engraved no less than thirteen times), and duplicates of his most celebrated pictures, are scattered over Italy; the productions of his scholars Tanteri, Bruno, Certosini, Cerrini, and others. He died in 1621 at Florence. Allori made several copies, with slight alterations in the background, of Correggio's 'Reading Magdalene,' which were such good imitations that they have passed as replicas by Correggio's own hand. In addition to the works already noticed may be mentioned:

ANGIOLO ALLORI

CALLED

BRONZINO



Brogi photo] [*Uffizi Gallery, Florence*

FERDINANDO DE' MEDICI

Florence.	*Uffizi.*	His own Portrait.
"	"	Adoration of the Magi.
"	"	The Magdalene.
"	"	Infant Christ sleeping.
London.	*Nat. Gall.*	Portrait of a Lady.
Paris.	*Louvre.*	Isabella of Aragon at the feet of Charles VIII.

ALLSTON, WASHINGTON, one of the chief painters of the American school, was born at Waccamaw in South Carolina, in 1779. After the completion of his university career at Harvard, he took up his abode at Charleston, where he, however, did not long remain, as he desired to go to Europe for the improvement of his art. He arrived in London in 1801, and at once entered the Royal Academy Schools, where he became acquainted with his fellow-countryman, West, who was then president. In 1804, Allston went with his friend Vanderlyn and with C. R. Leslie to Paris, and thence to Rome, where in the following year he painted his 'Joseph's Dream.' At Rome, Allston commenced with Washington Irving a friendship which lasted for life. He also became acquainted with Coleridge, and the Danish sculptor, Thorwaldsen. In 1809, he went back to America, married a sister of Dr. Channing, and then returned to London, where he produced his 'Dead Man touching Elisha's bones,' which gained a prize of two hundred guineas from the British Institution. It is now in the Pennsylvania Academy of Fine Arts at Philadelphia. Then followed the 'Liberation of St. Peter by the Angel,' which was taken to America in 1859, and presented by Dr. Hooper in 1877 to the Worcester Lunatic Hospital, U.S.; 'Uriel in the Sun,' in the possession of the Duke of Sutherland; and 'Jacob's Dream,' in the Petworth Gallery. In 1818, Allston returned to America, and settled at Boston, his health weakened by sorrow for the death of his wife, and by overwork. In the same year he was elected an Associate of the Royal Academy. Of the works which he executed in the following years, we may notice, the 'Prophet Jeremiah,' now in Yale College; 'Saul and the Witch of Endor;' 'Miriam's Song;' and 'Dante's Beatrice.' In 1830, Allston married again. His second choice was the daughter of Chief Justice Dana, of Cambridge, Massachusetts, where he settled. There he spent the remainder of his life in secluded industry, occasionally interrupted by illness. He then produced one of his best known works, 'Spalatro's Vision of the Bloody Hand,' from 'The Italian' by Mrs. Radcliffe—especially remarkable for the effects of light and shade, and for the expression of fright and a guilty conscience on the face of Spalatro, and the firm determination visible on the countenance of the monk. This work, which was painted for Mr. Ball, of South Carolina, is now in the Taylor Johnston Collection in New York; it has been engraved by W. J. Linton. His 'Rosalie,' executed late in life, is also worthy of mention.

Allston died at Cambridge in 1843, leaving unfinished a large work, on which he had been engaged at various times for about forty years. It represents 'Belshazzar's Feast,' and is now in the Boston Athenæum, where there is also a 'Portrait of Benjamin West,' which, with that of the poet Coleridge, in the National Portrait Gallery, proves that Allston excelled in portraiture as well as in historic painting.

The works of this artist, the pride of his country, the 'American Titian,' are especially remarkable for beauty and power of colouring. His fondness for the terrible is especially noticeable in 'Spalatro's Vision,' in 'Saul and the Witch of Endor,' and in the unfinished 'Belshazzar's Feast.'

ALMELOVEEN, JAN, a Dutch painter and engraver, of Mijdrecht, near Utrecht, flourished towards the close of the 17th century. He is better known by some etchings of landscapes, executed with great lightness and intelligence, after the manner of Saftleven, than by anything he has left us as a painter. Among his plates are:

A portrait of Gisbert Voetius; signed *J. Almeloveen, inv. et fec.*
A set of twelve landscapes, with small figures; *J. Almeloveen, inv. et fec.*
Six mountainous landscapes, with figures; *Joan. ab Almeloveen, inv. et fec.*
The Four Seasons; *after H. Saftleven.*
Twelve Views of Dutch Villages; *after the same.*

ALOIS. See ALOVIGI.

ALOISI, BALDASSARE, called IL GALANINO, was born at Bologna in 1578, and was brought up in the school of the Carracci, to whom he was related. He was little inferior to the ablest of his fellow-students; of this he has given proof in several of his works in the churches at Bologna, particularly his admired picture of the 'Visitation,' in La Carità, so highly commended by Malvasia; and the 'Virgin and Infant, with St. John the Baptist and St. Francis,' in San Paolo in Monte. He visited Rome during the pontificate of Urban VIII., and here, according to Baglioni, he was much employed in painting portraits of the most illustrious personages of his time, which were admired for the force and truth of their colouring, and for their extraordinary relief. He also painted some works for the churches at Rome, of which the principal was the great altar-piece in the church of Gesù e Maria, representing the 'Coronation of the Virgin.' He died at Rome in 1638. He was also an engraver, and imitated Lanfranco, Badalocchio, and Guido Reni. He engraved fifty plates of Raphael's works in the Loggie, in the Vatican. Aloisi had two sons, VITO ANDREA and GIOSEFFO CARLO, who were painters.

ALOVIGI, ANDREA (or ALOISI, ALOYSII, and DI LUIGI), of Assisi, called L' INGEGNO, was born about the year 1470. He is said by Vasari to have been a fellow-pupil with Raphael under Perugino, and to have assisted the latter in the Cambio at Perugia, at Assisi, and in the Sistine Chapel. Ingegno, Vasari adds, became prematurely blind, and received a pension from Pope Sixtus IV. This last statement Rumohr points out to be an error, as the Pope died in 1484, and Raphael did not enter Perugino's studio till about 1496. Numerous pictures — scattered throughout Europe — are attributed to Ingegno, amongst them a 'Madonna and Child,' in the National Gallery, which is now ascribed in the catalogue to Pinturicchio. Most of his works are in the manner of Fiorenzo di Lorenzo. Vasari is the only early writer who mentions this painter, and Rumohr has shown that part of the little he has said of him is incorrect. That there was such a painter is certain, but at present no picture can be pointed out as indisputably the work of his hand.

ALS, PETER, a Danish historical and portrait painter, born at Copenhagen in 1725, studied for some time under C. G. Pilo. After gaining the first great prize given by the Academy at Copenhagen in 1755, he went to Rome and entered the school of Mengs. He occupied himself chiefly

in copying the pictures of Raphael and Andrea del Sarto, which, it is said, he did with great accuracy. He also copied Correggio and Titian. On his return to his own country he painted some good portraits; but his colouring was too sombre to give a pleasing effect to his pictures of females, and his work was frequently so laboured as to be deprived of all animation. Copies of the works of the old masters by Als are to be seen in Denmark. He died in 1775.

ALSLOOT, DENYS VAN, a portrait and landscape painter, who flourished towards the close of the 16th and the beginning of the 17th century, was born at Brussels, but the date is nowhere recorded, and but little is known of his life. He was, about 1600, painter to the Archduke Albert of Austria, and his pictures were purchased for high prices. He died in the year 1626, or earlier. A landscape with the story of Cephalus and Procris, in the Vienna Gallery, is dated 1608. The figures are by H. de Clerck. Two pictures by him are in the Brussels Gallery: they represent the Procession of St. Gudule at Brussels. By mistake, a second painter, DANIEL VAN ALSLOOT, has been recorded by some writers; but he apparently never existed.

ALT, JAKOB, who was born at Frankfort-on-the-Main in 1789, received his first instruction in art in his native city, and then removed to Vienna and entered the Academy, and soon rose to fame as a landscape painter. He then made various journeys throughout Austria and Italy, painting, as he went along, views in the neighbourhood of the Danube and in the city of Vienna. In later life Alt painted much in water-colour; he was also an engraver on stone. He died at Vienna in 1872. One of his best works is a 'View in Venice,' in the Belvedere Gallery, signed and dated 1834. He was employed by the Emperor Ferdinand to paint in water-colour a series of views of Rome.

ALTDORFER, ALBRECHT, a painter, engraver, and architect, was born not later than 1480. In 1505 he was enrolled a burgher of Ratisbon, in which connection he was described as "a painter of Amberg, twenty-five years of age." It is not certain, however, whether this description proves more than that he had fully attained the age (twenty-five years) at which the freedom of the city could be granted; and, as the registration took place immediately upon his arrival from Amberg, it is possible he was older than the letter of the record appears to state. The place of Altdorfer's birth has not been determined, though there are grounds for believing that he was of Ratisbon stock and probably of Ratisbon birth, Amberg being only the home of his young manhood. But, uncertain though it be whether the migration to Ratisbon in 1505 was a bold adventure among strangers or merely a return home, it is indisputable that events soon justified the young burgher's choice of a city. In 1508 he received an official appointment, and in 1509 the city council gave ten gulden towards the expense of a picture which he painted for the choir of St. Peter's church. Four years later he was in a position to buy a house with a courtyard and a tower, the first of four houses purchased by him during his thirty years of citizenship. Of the furnishing of these houses his will gives some inkling, with its notices of chests, pictures, weapons, gems, stuffs, coins, silver goblets, and of "a horse with trappings." His worldly prosperity and opulent surroundings account for a great deal both in the form and in the matter of his art, while his practical activity as city architect explains not a little more. The bastions which he erected against the Turks have been swept away, but the public slaughter-house built from his designs is still standing; while the important architectural elements of 'Susannah,' 'Poverty and Riches,' 'The Birth of the Virgin,' and other paintings, prove that he was not merely a perfunctory Baumeister but an enthusiast for builded stones. Nor was it only as painter and architect that Altdorfer served Ratisbon; he was a city councillor, and it is characteristic of "Meister Albrecht" that when a mob burned down the Jews' synagogue—a building of which he had twice made etchings, and which he had used for a background in several pictures—it was "Meister Albrecht's" hand which signed the decree for the Jews' expulsion. By virtue of so wide a knowledge of the world, this wealthy burgher and busy man of affairs was bound to differ strongly from mere studio-artists, and, as the artist in him always had the upper hand—this appears from many incidents, such as his retirement from high office while he was painting 'The Battle of Arbela'—his variegated and energetic life was almost wholly to his artistic advantage. The widespread belief that Altdorfer, in respect of technical mastery, lags far behind the great artists who devoted themselves almost wholly to their art, is not shared by any competent person who has made it his business to examine dispassionately the whole body of this master's work. Paintings, drawings, etchings, and woodcuts in turn exhibit an extraordinary sense and domination of the particular medium. As a colourist he must be placed very high indeed among the Northern Masters, and his work is full of air. As for his drawings, of which the Berlin Print Room has the most important collection, they are so highly charged with poetical feeling, and are so remarkable for technical accomplishment, that these almost unknown works should alone suffice to lift their creator out of his low estate as a mere "Little Master." The etchings, especially the landscapes and the woodcuts, some at least of which appear to have been cut by his own hand, further establish his right to be ranked immediately after Dürer and Holbein in German art.

Altdorfer has been called "the Giorgione of the North," and the phrase fits its subject neither better nor worse than do most other phrases of the kind. But to his other style of "the Father of Landscape" he can make good a strong claim. His 'St. George' at Munich astounds the eye which has noted its age (nearly four hundred years) by its overwhelming landscape interest. Five-sixths of the superficial inches of the canvas are covered by the innumerable leaves and twigs of trees crowding up to the edges of the picture on every side, and allowing only a peep through the trunks at the sky low over a rocky horizon. Nearly half of the great 'Battle of Arbela' is a confusion of clouds and morning light, which Turner might have painted; and the 'Nativity' at Bremen is hardly less wonderful. The etchings of mountains and of fir-trees are as picturesque as these paintings, and only a leisured and curious townsman could have seen and rendered their content of natural beauty.

In expressing the human figure, and especially the forms of children, Altdorfer was often highly successful, though here also impatience with

uncouth and sluggish German types has led admirers of the more gracious southern models to reject his achievements as unbeautiful in conception, and unskilful in execution. From this sluggishness of his types arises also the frequent denial, which is equally ill-grounded, of Altdorfer's dramatic power. In the woodcuts the German and burgher feeling is naturally stronger than in the paintings and drawings, and a want of sympathy with that feeling no doubt accounts for the comparative indifference to his fine sequence of forty small cuts devoted to 'The Fall and Redemption of Man.'

Altdorfer died on the 12th or 14th of February in 1538. His wife had predeceased him in 1532, and both their bodies were laid in the church of the Augustines, the painter having been bursar of the Augustine priory during the last four years of his life. Part of his tombstone was preserved when the Augustines' church was secularized and dismantled in 1840. He, who had painted hundreds of their happy faces more engagingly than any other painter, left no children; but his was not the childless man's hard heart, and it is worth noting that he bequeathed to the poor a silver tankard which had been his wedding gift to his bride.

Altogether about thirty pictures by Altdorfer are extant. Among them may be named:

Augsburg.	*Gallery.*	Triptych—Crucifixion and Annunciation. 1517.
„	„	Birth of the Virgin.
Berlin.	*Museum.*	Diptych — St. Francis and St. Dominic (*signed and dated* 1507).
„	„	Landscape with Figures (*signed and dated* 1507).
„	„	Rest on the Flight into Egypt (*signed and dated* 1510).
„	„	The Nativity.
„	„	Landscape with Figures, 'Der Bettell sitzt auf der Schleppe der Hoffart' (*signed and dated* 1531).
Bremen.		Nativity.
Glasgow.		St. Hubert.
Munich.	*Pinakothek.*	The Battle of Arbela (*dated* 1529).
„	„	Susannah at the Bath (*signed and dated* 1526).
„	„	Coronation of the Virgin.
„	„	Pietà.
„	„	St. George and the Dragon (*signed and dated* 1510).
„	„	Landscape with figures.
Nuremberg.	*St. Maurice.*	A man and two women rescuing the body of St. Quirinus from the water. (*Three pictures.*)
„	*German Mus.*	Crucifixion (*dated* 1506).
Ratisbon.		Bathsheba.
Siena.		St. Quirinus. (*Two pictures.*)
Vienna.		Nativity.
„		Virgin and Child, St. Joseph and St. John.

The entire catalogue of his engraved designs, including Passavant's additions to Bartsch, is given below.

His monogram occurs in the accompanying forms:

LIST OF ENGRAVINGS.

(From Meyer's '*Künstler-Lexikon.*')

ON COPPER, MANY OF THEM ETCHINGS.

Religious Subjects.

1. Judith with the head of Holofernes.
2. Samson with the gates of Gaza.
3. Delilah cutting off Samson's hair.
4. Solomon's idolatry.
5. The Repose of Joseph and Mary.
6. Virgin, seated, holding the Infant Saviour.
7. Virgin, seated on a throne, holding the Infant Saviour, with Angel.
8. Virgin in profile, standing; with the Infant Saviour. Anna introduced.
9. Virgin and Child, seated. The Infant stretches his arms towards two children, one of whom offers a vessel (*signed and dated* 1507).
10. The Virgin standing, offering an apple to the Infant (*signed and dated* 1509).
11. The Virgin sitting, the Infant on her knees, giving the blessing.
12. The Virgin holding the Infant, standing on a crescent.
13. The Virgin with the Infant seated on clouds, a Saint to the right.
14. The Infant Saviour; the right hand blessing, the left holds a world.
15. Our Lord driving the merchants from the temple.
16. Our Lord crowned with thorns, meeting Mary.
17. The Little Crucifixion.
18. The Great Crucifixion.
19. St. Christopher.
20. St. George and the Dragon.
21. St. Jerome reading.
22. St. Jerome writing.
23. St. Sebastian fastened to a tree.
24. St. Sebastian fastened to a pillar.
25. St. Catherine, sword and wheel.
26. The Nunnery.
27. Two Hermits.

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28. Mercury, springing from a tree into the sea.
29. Neptune, on a sea-monster.
30. Rape of a Nymph.
31. Venus, standing. Two Cupids; one holds a tablet.
32. Venus seated in a bath; Cupid on a pedestal, *after Marcantonio.*
33. Venus emerging from the bath; Cupid on the left, *after Marcantonio.*
34. Venus on a lawn, with two Cupids.
35. Judgment of Paris.
36. Triton, Nereid, and Dolphins.
37. Man and Satyr struggling for a Nymph, *after Marcantonio.*
38. Thisbe and Pyramus.
39. Infant Hercules and the Snakes.
40. Hercules subduing the Nemean Lion.
41. Hercules with the two pillars.
42. Hercules with a cornucopia; a Nymph with a lyre on the left.
43. Centaur, bearing a vessel with fire.
44. Winged Genius, holding a bubble.
45. Winged Genius, riding on a stick.
46. Winged Genius, blowing a bagpipe (*dated* 1521).
47. Fortune, standing on a globe (*signed and dated* 1511).
48. Pride, regarding herself in a mirror.
49. Pride, seated on a winged serpent, holding a mirror (*signed and dated* 1506).
50. Nude female figure on a star; the right hand holding a torch, the left a sceptre (*on some examples the legend* LASCIVIA *occurs*).
51. Dido on the funeral pile.
52. Lucretia seated, holding the dagger (*copied with variations from Marcantonio*, doubtful).
53. Mutius Scævola.
54. The Roman lady, *on a pedestal, from the mediæval story of Virgil: male figures fetching fire from her.*
55. Soldiers Standing, one drawing his sword. *Profile, looking to the left.*
56. The Warrior, a pole on his shoulder. *Profile, looking to the right.*
57. The Warrior. *Front view, holds sword and halbert.*
58. The Knight. *One hand holds a vessel, the other a loaf.*
59. The Drummer. *Marching to the right* (*signed and dated* 1510).
60. The Little Standard-bearer. *Hilly landscape in background.*
61. The Great Standard-bearer. *Background clear* (*signed and dated* 1508 or 1510).
62. The Fiddler. *Left hand holds the bow.*

63. The Contemplative Man, sitting on a stone. *Has been supposed to be the Artist's portrait.*
64. The Standard-bearer on the right, the Woman on the left.
65. A Man on the right, grasping a curtain, a woman on the left.
65. (*a*) The Piper. *A warrior, with a hat and feather, is blowing on a flute* (*signed and dated* 1510).
65. (*b*) Winged child, leaning forward, holding a shield.
66. A Woman, with hat and feather, half-length.
67. A Woman bathing her feet.
68. A Woman seated on some armour, and holding a vessel; *after Beham.*
69. A nude female figure, with a candlestick.
70. Interior of the old Synagogue at Ratisbon, with an inscription.
71. Vestibule of the above, with two figures, and an inscription.
72. Martin Luther. Profile, to the right, bearing inscription *D. L. M. Probably after Cranach or Hopfer.*
73. Head of a young man, with long hair, and no beard (*signed and dated* 1507).

Beyond these, Meyer mentions 28 various plates of Ornaments, Cups, and Vases, and ten Landscapes.

ON WOOD.

Nos. 1 to 40. A series of cuts representing the Fall and the Redemption, *all marked with monogram.*
41. Abraham's Sacrifice.
42. Joshua and Caleb with the fruit.
43. Jael and Sisera.
44. The Annunciation (*dated* 1513).
45. The Adoration of the Shepherds (*signed*).
46. The Murder of the Innocents (*signed and dated* 1511).
47. A magnificent Font in a chapel, with angels and other figures (*signed*).
48. The Resurrection (*signed and dated* 1513).
49. The Virgin, in a church, with the Infant on her arm.
50. The Virgin, seated as on an altar, with the Infant on her arm, a Deacon praying before them.
51. The Virgin and Child, by an altar, on the left of which are figures of St. Christopher and St. Barbara, on the right those of St. George and St. Catherine.
52. Our Lady of Ratisbon: *a balustrade in front with a vase of flowers, with the legend—*

"Gantz schön bistu mein frundtin vnd
ein mackel ist nit in dir. Aue Maria."

53. The Decollation of St. John Baptist (*signed and dated* 1512).
54. A Decollation of St. John Baptist (*signed and dated* 1517).
55. St. Christopher stooping to take up the Infant Jesus.
56. St. Christopher carrying the Infant Jesus across the stream (*signed and dated* 1513).
57. St. George on horseback thrusting his lance into the Dragon's throat (*signed and dated* 1511).
58. St. George standing, the Dragon under his feet
59. St. Jerome in a cave, before a crucifix.
60. St. Jerome. *A crucifix rests against a rock on the left.*
61. St. Catherine with a wheel. Two Angels with musical instruments; others hold a crown above her head. (*Passavant notes this cut, but no copy of it is now known to exist.*)
62. Judgment of Paris (*signed and dated* 1511).
63. Thisbe and Pyramus (*signed and dated* 1513).
64. A Standard-bearer in a landscape.
65. Two lovers seated in a landscape; a horse tied to a branch of a tree on the right (*signed and dated* 1511).
66. A title-page. Angels playing music; a Holy Family represented below on the left.
67. Three plates representing peasants (*attributed to Altdorfer by Wesseley, who praises them highly*).
68. A richly ornamental gate; the ornaments filled in with black.

To this list should be added ten of the eleven subjects which adorn the round towers of "The Triumphal Arch of Maximilian" (dated 1515), and thirty-eight subjects in "The Triumphal Procession of Maximilian." E. J. O.

ALTDORFER, ERHARD, a painter and engraver on wood, was, in all probability, brother of the well-known artist Albrecht Altdorfer, in whose will, dated 12th Feb. 1538, he is mentioned as a citizen of Schwerin. He was court-painter to Duke Henry the Peaceable, and accompanied him, in 1512, to a royal marriage at Wittenberg. There he appears to have made the acquaintance of Lucas Cranach, as the influence of this master is seen in his productions. He painted at Sternberg in 1516 an altar-piece (now no longer in existence), for which Duke Henry engaged to pay him 150 Rhenish florins. In 1552 he describes himself in a letter to the young Duke John Albert of Mecklenburg as 'Baumeister,' so that he appears to have followed the profession of an architect as well as his brother. We know him only by his woodcuts, two of which are indicated by a monogram composed of the letters *E* and *S* combined. His work consisted principally of title-pages and illustrations for various works, among which may be noticed the Lübeck Bible of 1533, and an edition of 'Reineke Fuchs,' containing 35 cuts, published at Rostock in 1539.

ALTHAM, —, a German painter, who flourished about 1660, painted landscapes and marine subjects with considerable ability. He is reported to have studied with Salvator Rosa. Works by him are in the Colonna Collection at Rome.

ALTICHIERO DA ZEVIO (or ALDIGHIERO), who was born at Zevio, a village near Verona, painted, with Avanzi, the decoration of the chapels of SS. Felice and Giorgio, at Padua. While the principal part of the frescoes in the chapel of San Giorgio is attributed to the latter artist, for the former are claimed the first seven pictures in the chapel of San Felice—formerly San Jacopo—illustrating the life of St. James the Greater; and from documents it appears that the payment for the frescoes in San Felice was made to Altichiero. But authorities differ much as to the authors of the various works in both chapels. Lübke says that Altichiero displayed in his works a lively conception and a rich finished colouring, and, indeed, with the exception of Orcagna's, his paintings, together with those of Avanzi, were, up to that period, the best productions since the time of Giotto. It is not known when this artist died. He painted as late as 1382.

ALTISSIMO, CRISTOFANO DI PAPI, DELL'. See PAPI.

ALTMANN, ANTON, who was born in Vienna in 1808, studied from nature, and under the instruction of Mössmer at the Academy. After being instructor in drawing to Count Apponyi in Hungary, he settled in Vienna, and became famous as a landscape painter. He died there in 1871. Among his most important works are the following:

Cloister of the Convent 'Maria Schein,' in Bohemia 1838.
Forest Scene. 1840.
Marshy Landscape. 1846.
Evening Landscape. 1847.
Spring in a Forest. 1851.
The Mill. 1851.

Altmann executed landscapes in water-colour; and also etched from his own designs.

ALTMANN, KARL, who was born at Feuchtwangen in 1800, studied from 1819 to 1822 in the

Academy at Dresden. He then went to Munich, where he resided until his death in 1861. He represented scenes from Bavarian peasant life, with much humour and originality.

ALTOBELLO, Francesco Antonio, a Neapolitan painter of the 17th century, was a scholar of Carlo di Rosa, who had studied under Massimo Stanzioni. Altobello used ultramarine excessively in his pictures, contrary to Stanzioni's practice.

ALTOBELLO DA MELONE. See Melone.

ALTOMONTE, Andrea, perhaps a son of Martino Altomonte, flourished at Vienna from about 1728 to 1763, at which date he was draughtsman to the Hoftheater. He engraved Teniers's picture of 'Abraham and Isaac kneeling to sacrifice the ram,' in Prenner's 'Vienna Gallery.'

ALTOMONTE, Martino. See Hohenberg.

ALTZENBACH, Wilhelm, an engraver, who, according to Heineken, flourished about the middle of the 17th century. He worked at Strasburg, Cologne, and Paris, and, in conjunction with his son, executed twenty plates of Bible subjects.

ALUNNO, Niccolò. See Liberatore, Niccolò di.

ALVAREZ, Lorenzo, studied at Valladolid and Madrid under Bartolomé Carducho; he established himself at Murcia, about 1638, and executed several works of merit in the convents there.

ALVAREZ, Luis, was born at Oviedo in 1841, and studied at the Higher School of Painting, Madrid, and under Raimundo Madrazo. In 1857 he went to Rome, and later on became a Director of the Museum of the Prado, Madrid. He obtained medals at Madrid in 1862, 1864 and 1890, and at Munich, Berlin, and Paris in 1890. Two of his works are in the Museum of Modern Art, Madrid, and many in private collections in America. He died in 1901.

AMALTEO, Girolamo, the brother of Pomponio, was instructed by him, and gave proofs of a noble genius, which is manifested in his works of design in small pictures, which appeared like miniatures, in several fables executed in fresco, and in altar-pieces which he painted in the church of San Vito. He is highly commended by Ridolfi and Renaldis. He flourished in the 16th century, and died when still young. Graziano, in his poem of 'Orlando,' styles him "Girolamo Amalteo de vita santa."

AMALTEO, Pomponio, who was born at San Vito, a town in Friuli, in the year 1505, was the scholar and subsequently son-in-law of Pordenone. He painted several historical works in fresco in the churches and public places in the vicinity of Friuli. At Belluno, there are some pictures painted by this master, it is said in 1529, representing subjects of Roman history. In 1532 he was employed at Udine, and in 1533 he painted for the duomo of San Vito, a votive St. Roch, with SS. Apollonia, Sebastian, and two other Saints. In the choir of the church of Santa Maria de Battisti, at San Vito, are frescoes by him, dated 1535, representing scenes from the 'Life of the Virgin,' &c., which are now much injured by time and decay. In 1555 he painted the organ shutters at Udine, with scenes from the 'Life of Christ;' and in 1576 he executed 'The Entombment,' in the Monte di Pietà at Udine. Many of the churches and public buildings in and around Friuli and Treviso possess frescoes and paintings by him. The frescoes of 'Daniel and Susanna,' and the 'Judgments' of Solomon and Trajan, in the town-hall at Ceneda, supposed by Ridolfi to have been painted by Pordenone, were really the work of Amalteo, and finished by him in 1536. He died at San Vito, in 1584.

AMAND, Jacques François, who was born at Gault, near Blois, in 1730, studied under Pierre, and became a good historical painter. In 1756 he gained the *Prix de Rome* for his 'Samson and Delilah;' he afterwards exhibited at the Salon numerous subjects from ancient history and mythology. He also engraved several of his own compositions. He died at Paris, in 1769.

AMANN. See Amman.

AMATO, Francesco, an Italian engraver of the 17th century. Of his paintings little is known; but he has left some slight etchings, which are executed with spirit, in the style of Biscaino, among which are the following:

St. Joseph seated, reading a book, with the Infant Jesus near him—an upright plate; inscribed *Franciscus Amatus, inv.*

The Prodigal Son.

AMATO, Giovanni Antonio d', called 'the elder,' was born at Naples about the year 1475. He was the disciple of Silvestro Bruno, or Buono, an old Neapolitan painter then in repute, but did not study long under him, as the latter died when Amato was young; he afterwards applied himself to the study of the works of Pietro Perugino, whose manner he followed. There are several of his works in the churches at Naples. In San Domenico Maggiore, in the chapel of the family of Carraffa, is a picture by this master of 'The Holy Family.' He worked both in oil and in fresco, and, being an artist of considerable eminence, had a great number of scholars, amongst whom were Giovanni B. Azzolini, Pietro Negroni, Simone Papa the younger, Cesare Turco, and others. Though professionally a painter, his favourite study was theology; and he was celebrated for his expositions of many obscure passages of Scripture. He died in 1555.

AMATO, Giovanni Antonio d', 'the younger,' nephew of the elder Amato, was born at Naples, in 1535. He excelled chiefly in colouring, and some of his pictures are as richly coloured as those of Titian. His best work is the large altar-piece of the Infant Christ in the church of the Banco de' Poveri at Naples, in which city he died in 1598.

AMATRICE, Dell'. See Dell' Amatrice.

AMAYA, —, an historical painter, scholar of Vincenzo Carducho, and rival of Lorenzo Alvarez, painted at Segovia, in 1682, several pictures illustrating the Life of St. Martin, remarkable for their correct design and colour. He died about 1690 or 1692.

AMBÈRES, Francisco de, a painter and sculptor of Toledo, the cathedral of which he ornamented with his pictures in 1502. From 1508 to 1510 he painted, in conjunction with Juan de Borgoña and Juan de Villoldo, the arabesque chapel, which is still an interesting object.

AMBÈRES, Miguel de—called in Spain, Miguel el Flamengo—is also the same person as Miguel Manrique. He was born in Flanders, and learned his art there under Rubens, and afterwards, at Genoa, from Giovanni Andrea de' Ferrari, and Cornelis Wael. He subsequently obtained a commission as captain of a troop in the Spanish service, and went to Spain and settled in Malaga, where are several works by him in the churches and elsewhere. His portraits are executed in a style similar to that of Van Dijck. Miguel de Ambéres

died in Spain in the latter half of the 17th century.

AMBERGER, CHRISTOPH, was born about the year 1490, or later. Nuremberg, Ulm, and Amberg are all given by various authors as his birthplace; and some writers say he studied under his father, one Leonhard Amberger. Certain it is, however, that Augsburg was the scene of his labours. He was, Doppelmayer says, the disciple of Hans Holbein the elder. He probably studied under Hans Burgkmair, and the paintings of Hans Holbein the younger had an evident effect on his style, so much so that his works have been sometimes mistaken for those of Holbein. He painted a set of twelve pictures representing the 'History of Joseph and his Brethren,' which gained him great reputation. He succeeded, however, better in portraits than historical subjects. In 1532 he painted the portrait of the Emperor Charles V.; and Sandrart tells us that this portrait was considered by that monarch equal to any of the pictures painted of him by Titian. He certainly honoured the artist by giving him a gold chain and medal on the occasion. The original is in the Institute of Fine Arts at Siena, and is there ascribed to Holbein. The one at Berlin is a replica, by Amberger. He died at Augsburg, in 1563. From amongst Amberger's pictures, which are rarely signed, the following may be selected as some of the best:

Augsburg. *Cathedral.* Virgin and Child.
Berlin. *Museum.* Portrait of Charles V. (*signed*).
" " Portrait of Sebastian Münster (*dated* 1552).
Frankfort. *Städel.* Portrait of a young man.
Vienna. *Gallery.* Portrait of Martin Weiss (*painted in* 1554).
" " *Six other portraits.*

AMBLING. See AMLING.

AMBROGI, DOMENICO, called MENICHINO DEL BRIZIO, from the master under whom he studied, Francesco Brizio, was born at Bologna, about the year 1600, and distinguished himself as a painter of history, both in oil and in fresco. He also excelled in representing landscapes, and perspective and architectural views, and was much employed in the churches and palaces at Bologna. In the Uffizi there are two landscapes containing sacred subjects by him. In San Giacomo Maggiore, is a picture by Ambrogi of the 'Guardian Angel,' and in the Annunziata, 'St. Francesco,' with a glory of angels. In 1653 he published some woodcuts, from his own designs, printed in chiaroscuro, of which one, mentioned by Heineken, represented a woman in a triumphal car, holding two flambeaux and a serpent, and conducted by Neptune. By him are also a drawing for the Thesis of Julius Calaverius, and 'Painting and Sculpture.' Amongst the pupils of Ambrogi were Giacinto and Pier Antonio Cerva, Giovanni Antonio Fumiani, and Giacinto Campana.

AMBROGI, MARCO DEGLI. See DEGLI AMBROGI.

AMBROZY, WENZEL BERNHARD, who was born at Kuttenberg, in Bohemia, in 1723, received instruction in art at Prague from his brother Joseph, who was a miniature painter. He was court-painter to Maria Theresa, and the last president of the Painters' Guild at Prague. He painted portraits and altar-pieces in oil; but was also famous for his frescoes, which adorn many of the churches and castles of Prague, and other places in Bohemia. He died in 1806.

AMÉDÉE DE NOÉ ('CHAM'). See NOÉ.

AMELSFOORT, QUIRINUS VAN, was born at Bois-le-Duc in 1760, and died there in 1820. He painted allegories, history, and portraits; in the last the likenesses were remarkable for their truth.

AMERIGI, MICHEL ANGIOLO, DA CARAVAGGIO, (or AMERIGHI, or MORIGI), was born at Caravaggio, a village in the Milanese, in 1569. He was the son of a mason, and was employed when a boy to prepare the plaster for the fresco painters at Milan. The habit of seeing them work inspired him with the ambition of becoming an artist; and without the instruction of any particular master, he attached himself to a faithful imitation of nature, and formed to himself a manner which, from its singularity, and a striking effect of light and shadow, became extremely popular. For a few years he confined himself to painting fruit, flowers, and portraits, which were much admired for the fidelity of their resemblance. Such was his rigid adherence to the precise imitation of his model, that he copied nature even in her deformities, and he afterwards continued the same slavish mechanism in the higher department of historical painting. After five years of steady application in Milan, Caravaggio removed to Venice, where he greatly improved his colouring by studying the works of Giorgione; and the pictures painted in his earlier manner are infinitely preferable, in point of colour, to his later works. From Venice he went to Rome, in which city, finding himself, through poverty, unable to gain a livelihood as an independent painter, he engaged himself to Cesare d'Arpino, who employed him to execute the floral and ornamental parts of his pictures. Caravaggio, however, was soon enabled to paint for himself. The novelty of his manner both pleased and surprised; and his works soon became so generally the objects of public admiration, that some of the greatest artists then in Rome were induced to imitate, without approving, the new style of Amerigi. Guido and Domenichino, to gratify a corrupt public taste, were for some time under the necessity of abandoning their suavity and their grace, to follow this vulgar though vigorous trickery of Caravaggio. This infatuation did not, however, continue long; the attractions of the grand and the beautiful resumed their sway over public opinion. After executing many important works, Caravaggio was obliged to leave the city on account of the death of a friend, whom he had killed in a fit of anger; he repaired to Naples, whence he went to Malta, where he was patronized by the grand-master Vignacourt, whose portrait he twice painted. Once more, through his hot and fiery temper, Caravaggio was driven from the town of his choice. He quarrelled with a knight, who threw him into prison. Caravaggio, however, escaped from captivity and fled to Syracuse, whence he went to Naples by way of Messina and Palermo. Having obtained, through the influence of his friends, the Pope's pardon for the manslaughter of his companion, Caravaggio set sail from Naples for Rome, but he was taken prisoner on the way by some Spaniards, in mistake for another man. On being set at liberty, he had the misfortune to find that the boatmen had gone off with the felucca and his property. He continued his way as far as Porto Ercole, where, partly from his loss, and partly from the heat of the

MICHEL ANGIOLO AMERIGHI

CALLED

CARAVAGGIO

Hanfstängl photo] [*Vienna*

THE LUTE-PLAYER

weather, he was taken ill, and died in 1609. The merit of Caravaggio is confined to colour, and to an extraordinary effect, produced by a daring contrast of light and shadow, which only belongs to nature in abstracted situations. To give it veracity we must suppose the light to proceed from a partial and prescribed aperture, which alone can sustain the illusion. He seldom ventured on works that required the arrangement of a grand composition, for which his want of academic study rendered him totally inadequate; he contented himself with subjects he could represent in half-length figures, and which did not demand a correct delineation of the nude.

Berlin. *Museum.* Love as a ruler; Conquered Love; Phyllis (*from the Giustiniani Collection*).
Dresden. *Gallery.* Card-players; *Four others.*
London. *Nat. Gall.* Christ and the two Disciples at Emmaus.
Paris. *Louvre.* Death of the Virgin; The Fortune-teller; A Concert; Portrait of Alof.
Petrsburg. *Hermitage.* Ecce Homo; Martyrdom of St. Peter.
Rome. *S. Maria del Popolo.* Martyrdom of St. Peter; Conversion of St. Paul.
„ *Vatican Mus.* The Entombment (*his masterpiece*).

AMERLING, Friedrich, painter, was born at Vienna, April 14, 1803. After some hard struggles occasioned by narrow means, he succeeded in entering the Vienna Academy as a pupil, and completed his training under Lawrence in London and under Vernet in Paris. On his return to Vienna he gained the first prize at the Academy with his 'Dido forsaken' and 'Moses the Lawgiver.' He several times visited Italy. He became a very popular portrait painter in his native city, but continued to paint occasional historical and subject pictures. Among his best known works in each *genre* we may name: portraits of himself, of the Emperor Francis I., of Thorwaldsen, of Franz Grillparzer, and of Prince Windischgrätz, also 'Judith,' 'Ophelia,' 'The Widow,' 'Roman Woman with her Infant.' Amerling was a member of the Vienna Academy. He died at Vienna in January, 1887.

AMICI, Francesco, was an Italian engraver, of Florence, of the 18th century, who engraved some small plates of sacred history subjects, among which are:

Christ on the Mount of Olives; Christ before Pilate; Christ bearing His Cross; The Entombment of Christ.

AMICO. See Aspertini.

AMICO di SANDRO. See Filipepi.

AMICONI. See Amigoni.

AMIDANO, Giulio Cesare (wrongly called Pomponio), was a native of Parma, and painted from about 1560 to 1628. From the resemblance of his works to those of Parmigiano, he is supposed to have frequented his school. If not his disciple, he was certainly one of the most successful followers of his style. His heads are noble and graceful, and his design full of taste. His best performance was his picture painted in the church of the Madonna del Quartiere, which has been mistaken by good judges for the work of Parmigiano. Orlandi relates that many of the pictures of Amidano were purchased by foreigners.

AMIEL, Louis Félix, a French portrait painter, was born at Castelnaudary (Aude) in 1802. He was a pupil of Baron Gros, and died at Joinville-le-Pont in 1864.

AMIGAZZI, Giovanni Battista, a painter of Verona, who flourished about the middle of the 17th century, was a scholar of Claudio Ridolfi; his chief talent consisted in the excellence of his copies, and several of his works have been mistaken for those of his master. A copy which he made of Paolo Veronese's 'Supper in the House of the Pharisee' is not only finely drawn, but its colours are fresh and vivid even at the present day.

AMIGONI, Jacopo, (or Amiconi), was born at Venice in 1675. He painted historical subjects and portraits. His first works at Venice were two altar-pieces in the church of the Fathers of the Oratorio, and a picture of 'St. Catherine and St. Andrew,' for the church of St. Eustache. He afterwards visited Rome, and from thence went to Munich, where he settled for some time; but his chief performances are in England, whither he came in 1729; he resided here ten years. Whatever may be the merit of his works, they were for some time in great vogue. He was employed by several of the nobility in ornamenting their houses. After leaving England in 1739 he returned to Venice, where he remained till 1747; he then went to Spain, and resided there until his death, which took place at Madrid in 1752. He etched a few plates in a tame, spiritless style; the following are the principal:

Salvator Mundi; half length.
Jupiter and Callisto.
Zephyrus and Flora.
Bathsheba in the Bath.
Madonna and Child.
Narcissus.

AMIGONI, Ottavio, (or Amiconi), was born at Brescia in 1605, and was a scholar of Antonio Gandini. His chief excellence was in fresco painting, which he treated with great ability, in the manner of Paolo Veronese. In the Carmelite Church, in his native city, is a very considerable work in fresco, executed in conjunction with Bernardino Gandini, the son of his master, which is much extolled by Averoldi. The subjects were taken from the Life of St. Alberto. He died in 1661.

AMIL, G. P. de la VILLA. See De la Villa-Amil.

AMLING, Carl Gustav, (or Ambling), a draughtsman and engraver, was born at Nuremberg in 1651. He was taken under the protection of Maximilian II., Elector of Bavaria, who sent him for improvement to Paris, where he received the instruction of F. de Poilly, whose manner he followed, but whose excellence he never equalled, although he became a very good artist. After a few years he returned to Munich, and was appointed court-engraver to his patron, Maximilian Emmanuel, whose portrait he engraved, as well as those of many members of the electoral family. Amling died in 1703. He engraved a great number of plates of historical subjects and portraits, but was much more successful in the latter, many of which have great merit. His drawing, particularly in the nude, is not correct; and in all his prints, except his portraits, there is a want of effect. The following list comprises all his plates, except those he engraved for the academy of Sandrart, and some prints after tapestry, which were private plates in the possession of the Elector of Bavaria:

PORTRAITS.

Maximilian Emmanuel, Elector of Bavaria; *after T. Macolinus, dated* 1670, an oval very scarce.

Maximilian Emmanuel; *after J. B. Champagne;* one of his best works.
Equestrian statue of Maximilian Emmanuel; *after Ableitner.*
Henrietta Maria Adelaide, Duchess of Bavaria; *after Delamonce,* 1675; oval.
Ferdinand Maria, Duke of Bavaria, 1676; oval.
Count Johann von Berlo de Brus, Stadtholder of Ingoldstadt, 1680; large oval.
Alexander Sigismund, Bishop of Augsburg; *P. F. Hamilton, pinx.*
Romain Liberiet, Abbot of St. Ulrich, Afra, and in Augsburg; *after himself;* a fine portrait; oval.
Petrus Marinus Sormannus; in a medallion.
Livio Prince Odescalchi; in a medallion.
Marcus ab Aviano, 1680; oval.
A young prince conducted to the throne by Hercules and Nestor; at the foot of the throne is inscribed, *Ungaria.*
Two plates of statues; engraved for *Sandrart's Deutsche Akademie.*

SACRED AND HISTORICAL SUBJECTS.

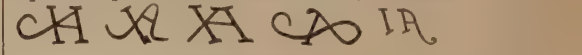
The Virgin and Child, with two portraits; *after J. A. Wolff;* a very large plate.
The Image of the Virgin of Consolation; 1682; large plate, oval.
Vero Ritratto di S. Francesco d'Assisi.
St. Nicholas of Tolentino; *after J. A. Wolff,* 1691; large plate.
Vrai Portrait de St. John de S. Facundo; *after the same;* large oval.
St. Godard kneeling before the Virgin; *J. Drentwet, del.*
Ten plates in folio—Of a triumphal arch in honour of the Elector Maximilian Emmanuel.
Grand Thesis, dedicated to the Emperor Leopold and his son Joseph; *R. P. Antonius Lumlinsky, del.*
Another large plate, representing the Virgin Mary treading on the Serpent, accompanied by the four Doctors of the Church.

AMMAN, JEREMIAS, an engraver of portraits, who worked at Schaffhausen from about 1660 to 1670, executed, in conjunction with his son, Johann Amman, the plates to Patin's *Imperatorum Romanorum Numismata* (1671), chiefly from the drawings of F. Chauveau.

AMMAN, JOHANN, a son of Jeremias Amman, was a native of Schaffhausen, and flourished about the year 1700. He engraved a few portraits, among which is one of John Locke.

AMMAN, JOHANN, a German engraver, who was living at Hanau about 1640. Previously he engraved a set of small woodcuts, representing the Passion of our Saviour. They are executed in a neat and spirited style, and possess considerable merit. They were published at Amsterdam in 1623, with Latin verses.

AMMAN, JOST, was a painter as well as engraver, but owes his reputation chiefly to his excellence in the last-mentioned branch of art. He was born at Zurich in Switzerland, in 1539. The name of his instructor in art is not recorded. In 1560, he left Zurich, and went to Nuremberg, where he worked until his death, in 1591. Of his paintings we have no further account, than that his works in stained glass were richly and brilliantly coloured. His pen-drawings partake of the spirit and neatness of his prints, and are preserved in the portfolios of the curious. As an engraver, he was one of the most laborious of the industrious artists of his country, who have so ably and amply contributed to the advancement of the art. The number of his plates is prodigious, and his work amounts to upwards of five hundred and fifty prints, many of which being of a diminutive size, he is sometimes ranged among the artists denominated the Little Masters. He engraved on wood and on copper, but the productions from the latter are very inferior to those from the former. His drawing, in general, is tolerably correct; and his execution, particularly in his animals, is smart and spirited; his manner of engraving is neat and decided. This artist used no less than twelve different marks in his plates, but they all consist in a cipher composed of the letters *I* and *A*, as follows:



COPPER PLATES.

Twelve small plates, arched—Of illustrious women of the Old Testament, beginning with Eve: title, *Eva die Gebererin. Jost. Amman, fec.; Stef. Herman, exc.*
Eight figures of warriors in ancient costume, small upright plates; marked, *Jost. Amman, Inventor.* 1590.
Eight plates—Of persons fighting with swords and sticks; small plates, lengthways; marked with his cipher.
Six very small plates of friezes, Hunting scenes.
Eight small plates, lengthways, the Four Seasons, and the Four Elements. 1569.
Twelve small upright plates arched—Of the months in the year, represented in full-length figures; *Jo. Amman, fec.*
A set of plates for a Bible published at Frankfort. 1571.
The Bombardment of a Town; *Jo. Amman, fec.* 1570. Large plate, lengthways.
Admiral de Coligny; *fecit Norimbergæ, Jost. Amman, Tigurinus.* 1573.

WOODCUTS.

The Creation, large print; marked *J. A.*
An oval print, the Diet of the Empire; large, lengthways.
The Marriage of Cana middle-sized print, lengthways, *J. A.*
A set of one hundred and fifteen prints of arts and trades, first printed under the title, Πανοπλια, *omnium illiberalium, mechanicarum, aut sedentariarum artium genera continens,* printed at Frankfort in 1568. This edition is very scarce; the book was reprinted in 1574.
A set of one hundred and three prints of subjects from Roman History, published at Frankfort, in 1573, with the portrait of *S. Feyrabend,* the celebrated bookseller.
A book of hunting; entitled *Newe Figuren von allerlei Iag und Weidtwerck.* Frankfort, 1582.
A set of one hundred and three prints for a work entitled *Cleri totius Romanæ Ecclesiæ subjecti, &c.* Frankfort. 1585.
A set of one hundred and twenty prints for a book entitled *Gynæceum, sive Theatrum Mulierum, &c.* Frankfort, 1586.

A complete list of his works is given in Meyer's 'Künstler-Lexikon.'

W. B. S.

AMMON, KLEMENS, a son-in-law of Theodor de Bry, the celebrated engraver, worked in Frankfort and Heidelberg, in the middle of the 17th century. His principal work was the continuation of the collection of portraits entitled, *Bibliotheca Calcographica,* in six quarto volumes, published by Theodor de Bry, to which he added, at Frankfort, two volumes, published in 1650 and 1652. His plates are poor and stiff, and very inferior to those of his relation.

AMOROSI, ANTONIO, a native of Comunanza, near Ascoli, flourished about the year 1700. Mariette says he was born in 1660. He was still living in 1736. He painted frescoes in Civita Vecchia, and altar-pieces for the churches at Rome, one of which is in San Rocco; but he is principally known as a painter of *Bambocciate,* or fancy subjects, in

which he displayed considerable talent: and Lanzi says, that if his colouring had been a little more brilliant, his pictures would be equal to those of the Flemish school of the same kind. Two of his works have been engraved by William Walker.

AMORT, KASPAR, who was born in 1612 in the valley of the Jachenau, went to Munich in 1631, and studied art under Johann Donauer. He then paid a visit to Italy, where the works of Caravaggio produced much effect on his style. On his return to Munich he was made court painter, and executed numerous works for the decoration of cloisters and churches. He died at Munich in 1675.

AMSLER, SAMUEL, an eminent engraver, was born in 1791, in Schinznach, in Switzerland, and became a pupil of Hess, at Munich. In 1816 he arrived in Rome, and formed friendships with Overbeck, Cornelius, Thorwaldsen, and other heads of the new school, of which he became a member. Accuracy and character in outline, and simplicity in execution, after the classical examples of Marc-Antonio and Albrecht Dürer, were the principles he followed in contradistinction to the picturesque, but in form and expression negligent, engravings of the modern Italian, French, and English schools. In this manner, in conjunction with his friend Barth, he engraved the great frontispiece of the 'Nibelungen' of Cornelius, and the 'Triumph of Alexander' of Thorwaldsen. In 1829 Amsler became professor of engraving in the Royal Academy in Munich, where Cornelius, Schnorr, Hess, and other of his friends were already actively engaged. Besides different small works which he executed in Munich, he engraved Raphael's 'Entombment of Christ,' in the Borghese Gallery of Rome; 'The Holy Family,' and 'The Madonna di Casa Tempi,' by the same master, both in the Pinakothek. His last work was an engraving of the great painting of Overbeck, in Frankfort, 'The Union between Religion and the Fine Arts,' the completion of which coincides nearly with that of his life. He died on the 14th of May, 1849. He was not only an excellent artist, and an estimable man, kind, modest, and very good-natured, but also an admirable instructor of his art, who taught a number of pupils, now celebrated engravers; as Merz, who engraved 'The Last Judgment,' of Cornelius, and 'The Destruction of Jerusalem,' of Kaulbach; Gonzenbach, the author of different engravings after Kaulbach, Schleich, &c. In Meyer's 'Künstler-Lexikon' is a full list of Amsler's works.

AMSTEL, CORNELIS PLOOS VAN. See PLOOS.

AMSTEL, JAN VAN, an artist who is said to have excelled in landscapes, which he enriched with numerous figures in the style of Van Eyck; but when or where he painted is not recorded. Guarienti, in his edition of Orlandi, states that there was a picture by this artist at Genoa, in the possession of an Englishman, representing the Crucifixion, and containing upwards of 200 figures admirably painted. It is, however, conjectured that some better known painter is disguised under this name.

AMULIUS (or FABULLUS), a Roman painter, flourished in the reign of Nero. He was employed in the embellishment of the golden house of that emperor, who is said by Suetonius to have himself studied the art of painting. The palace became a prey to the flames. Pliny represents him as a painter of common-place subjects, "*humilis rei pictor;*" yet he mentions a picture of 'Minerva,' which cannot be considered to have been a trivial work.

ANCINELLI. See TORRE.

ANCONA, ANDREA D'. See LILIO.

ANCONITONA, L'. See BONINI.

ANDERLINI, DOMENICO, a landscape painter, born at Pesaro, flourished about 1720: he was an artist of merit.

ANDERLONI, FAUSTINO, an engraver, born at St. Eufemia, near Brescia, in 1766, received instruction from two artists comparatively unknown —Carloni and Benezzi. He subsequently went to Pavia to assist Professor Scarpa in illustrating his great work on the Anatomy of the Eye. In 1795 he went to Milan, but in 1801 he was appointed professor of drawing at the University of Pavia. He died in 1847. He engraved the illustrations of several scientific works, and the portraits of the celebrated Herder, Alfieri, Boerhave, and Schiller. At a later date he executed a small but charming engraving of the 'Magdalene Sleeping in the Wilderness,' after Correggio; the 'Repose in Egypt,' after N. Poussin; a 'Mater amabilis,' after Sassoferrato, and with Garavaglia the 'Ascension of the Virgin,' after the painting by Guido Reni in the church of Sant' Ambrogio in Genoa; which he did not complete until his seventy-sixth year.

ANDERLONI, PIETRO, brother of Faustino, was born in 1784, at St. Eufemia, near Brescia, and showed an early predilection for art. He studied the fundamental principles under P. Palazzi, and next received instruction from his brother Faustino, who, observing that he vacillated between painting and engraving, persuaded him to adopt the latter art. After greatly profiting by his brother's tuition, he entered, at the age of twenty, the school of Longhi, where he remained for nine years. Under that eminent master he assisted in the production of many excellent works, among which was 'Ezekiel's Vision,' after Raphael; and to some of these the master allowed the pupil to place his name, in acknowledgment of the share he had in the execution. In 1824 he went to Rome for the second time, to make drawings of the 'Heliodorus' and 'Attila' of Raphael; and in 1831 succeeded his master Longhi as president of the Academy of Engravers in Milan. Pietro Anderloni was a member of several Academies, and held a very distinguished rank among his skilful contemporaries in the art. He died at his estate of Cabiate, near Milan, in 1849. He is generally very happy in embodying the characteristics of the master whose picture he transfers; his fault is sometimes a near approximation to the modern French manner of working too far and producing glossiness. The following are among his principal works:

Moses defending the daughters of Jethro; *after N. Poussin.*
The Adoration of the Shepherds; *after Titian.*
A Holy Family, the Judgment of Solomon, the Heliodorus, and the Meeting of Attila and Pope Leo III.; *after Raphael.*
St. John; *after Luini.*
Portraits of Canova, Longhi, Appiani, Jenner, &c.

ANDERSON, ALEXANDER, who was born at New York in 1775, was the son of a Scotchman, and the earliest engraver on wood in America. He first studied medicine—obtaining in 1796 the degree of Doctor—but abandoned that profession

in order to devote himself entirely to engraving. Among his most important are those in Webster's 'Spelling Book,' Bell's 'Anatomy,' Josephus's 'History,' and Shakespeare's Plays, all from original designs. An engraving of the 'Last Supper' (from an English design), which was made between 1820 and 1830, was the last work he produced on copper. He afterwards confined himself to wood engraving. Anderson worked on to a very great age, and died in Jersey City in 1870. His works are in the style of English wood engraving of the earlier part of the 19th century. (For a full account of his life, see 'Art Journal' for 1858, p. 271.)

ANDERSON, ROBERT, born in 1842, was a Scottish engraver of some repute. In the latter part of his life he devoted himself to painting in water-colour. He was elected an Associate of the Royal Scottish Academy in 1879, and died in Edinburgh, April 24, 1885.

ANDERSON, WILLIAM, who was born in Scotland, in 1757, was a painter of marine subjects, chiefly of small dimensions. His subjects are treated in a very pleasing manner, with a soft pencil and great amenity of colour. He exhibited at the Royal Academy from 1787 to 1814. He died in 1837.

ANDERSSON, NILS, a Swedish painter, who was born in East Gothland, in 1817, was the son of a peasant. After he had received a course of instruction in Stockholm, he travelled through Europe, and went in 1854 to Paris, where he stayed for two years, and studied under Couture. On his return to Stockholm, he was made a member of the Academy, and in 1858 a professor. He died at Vaxholm, near Stockholm, in 1865. He painted historical pieces, pictures of genre subjects, and landscapes with animals. Good examples of his work are in the National Museum at Stockholm.

ANDERTON, HENRY, an English painter, who was born in 1630, was a scholar of Streater, and afterwards went to Italy for improvement. He painted historical subjects and portraits, but was principally employed in the latter. He acquired the patronage of Charles II. by a portrait he painted of Mrs. Stuart, afterwards Duchess of Richmond, and almost rivalled Sir Peter Lely. He died soon after the year 1665.

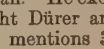
ANDRÉ, JEAN, (or ANDRAY), who was born in Paris, in 1662, became a Dominican in 1679. He went to Rome, where he received lessons from Carlo Maratti, and studied the works of Michelangelo and Raphael. He painted portraits and historical subjects, and has the character of being very correct in his designs, and a good colourist. He died at Paris in 1753. Amongst his best works may be mentioned the 'Feast of the Pharisee,' in the Dominican Church at Lyons; his own Portrait, in the Louvre; the 'Marriage of Cana,' and the 'Miracle of the Loaves,' at Bordeaux; and the 'Adoration of the Kings,' and numerous others which he painted in various churches in Paris. André imparted instruction in art to Taraval, Chasle, and Dumont.

ANDRÉ, JULES, who was born in Paris in 1807, studied under Jolivard and Watelet, and became a landscape painter of merit. He travelled in Belgium, the south of France, and the Rhine country; and he was also employed at the porcelain manufactory at Sèvres. He died at Paris in 1869. The Galleries of the Luxembourg and Lille possess paintings by him. He executed several decorative panels in the new Louvre, and in the Hôtel d'Albe. He obtained a second-class medal in 1835, and the decoration of the Legion of Honour in 1853. André painted in a manner halfway between the style of the old French classic landscape painters and that of the modern school. His son, EDMOND MARTHE ALPHONSE ANDRÉ, who studied under him, and with Pils, became a genre painter of some repute. In 1876 he painted a 'Halt of Zouaves at Patay.' He died in Algiers in 1877.

ANDRÉ, S. R. DE SAINT. See SAINT-ANDRÉ.

ANDREA, ALESSANDRO, according to Heineken, flourished about the year 1578, at which time he engraved the portrait of Gilles de Noailles, Abbé de St. Amand, the French ambassador at the court of Constantinople.

ANDREA, ZOAN, an engraver of the early part of the 16th century, of whom little is known, is called by Zani, a Venetian. He executed a number of plates after Albrecht Dürer and other masters. Meyer mentions 35 plates by him.



ANDREA DA FLORENTIA. See FLORENTIA, ANDREA DA.

ANDREA D' AGNOLO is commonly known as ANDREA DEL SARTO, from the profession of his father, who was a tailor. He has till lately been miscalled Vannucchi. Giovanni Cinelli, writing in 1677, was the first to call him by that name. The mistake arose through the misreading of Andrea's monogram of two *A*'s for an *A* and a *V* crossed. It may be here noted that he is in no case called Vannucchi by a contemporary.

His name was Andrea d' Agnolo di Francesco di Luca di Paolo del Migliore. He was born at Florence in 1487, and, having shown an early disposition for drawing, he was placed with a goldsmith, to learn the business of engraving on plate. In this situation he was noticed by Giovanni Barile, an artist of little note, who persuaded his father to entrust him to his care. Andrea remained under that master for three years, and afterwards entered the school of Piero di Cosimo, who was a better colourist than draughtsman, and from him he acquired the habit and knowledge of painting those beautiful landscape backgrounds which are seen in many of his works. Andrea was, however, more indebted, for the cultivation of his talents, to his studies from the frescoes of Masaccio and Ghirlandaio, and afterwards from the cartoons of Leonardo da Vinci and Michelangelo, than to the lessons of his instructors. On leaving the school of Cosimo, he formed an intimacy with Franciabigio (who had been a disciple of Mariotto Albertinelli), and with him he lived for some time, but "contemporary history contains no reference to anything that they did in companionship." Amongst his first works are frescoes illustrating the history of St. John the Baptist, in the Scalzo, of which the cartoons are preserved in the Palazzo Rinnuccini. The 'Baptism of Christ' is in his early manner, and shows an undisguised imitation of Albrecht Dürer; in the 'Visitation of the Virgin,' painted a few years afterwards, his advancement is conspicuous; and in the 'Nativity of St. John,' the last he painted of the series, he had nearly reached his most admired style. His next undertaking was the 'Life of St. Filippo Benizzi,' in five pictures, in the church of the Servi. In these frescoes, which have been engraved by Alchiari, the genius of Andrea took a bolder flight, and they are considered among the most graceful of his works,

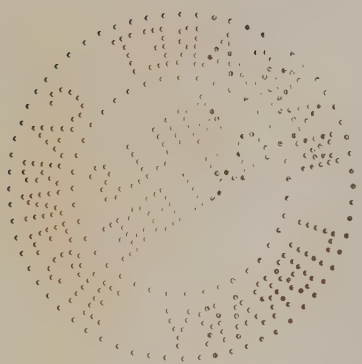
ANDREA D'AGNOLO

CALLED

ANDREA DEL SARTO

Alinari photo] [*Pitti Palace, Florence*

ST. JOHN BAPTIST



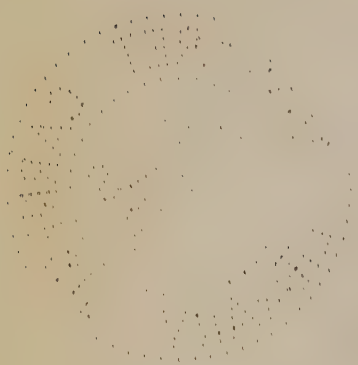
ANDREA D'AGNOLO

CALLED

ANDREA DEL SARTO

Morelli photo] [*National Gallery, London*

ANDREA DEL SARTO



though they were executed while he was still young, and it was their excellence which gained for him the title, 'Andrea senza Errori' (Andrea without faults). The 'Madonna del Sacco,' painted over the entrance door, is one of his best works. It has received its name from the sack of corn upon which St. Joseph reclines. This has been well engraved by Raphael Morghen.

About the year 1516, a 'Dead Christ,' painted by Andrea, came to the notice of Francis I. of France, who commissioned the artist to execute for him a 'Madonna,' and in 1518 Andrea was induced to go to Paris. He was accompanied by his pupil, Andrea Squazella. There he was honoured, and royally treated by the king. He painted amongst other works a 'Charity,' now in the Louvre, and a 'Pietà,' now in the Belvedere at Vienna. In 1519 Andrea was induced by his wife Lucrezia del Fede, a beautiful woman, whom he had married in 1512, to ask, in order that he might return to his native country, leave of absence from the king, who granted his request, and commissioned him to purchase works of art for him. On his return to Florence, Andrea forgot his engagements, and broke through every bond of honesty; he had the imprudence to squander away in the society of his friends and his improvident wife, not only the liberal remuneration he had received from Francis for his works, but also the funds which had been confided to his trust for the acquisition of objects of art. He executed numerous works in the Scalzo and elsewhere in Florence. But reduced at length to a state of indigence and distress, and stung with the recollection of his perfidy and ingratitude, he sank into a despondency, which was increased by his jealousy of his wife. He was ultimately abandoned by her and the false friends with whom he had wasted his substance, when his miseries were terminated in the forty-fourth year of his age, by the plague which visited Florence in 1531. His wife survived him, her second husband, by forty years.

Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of other masters, with an accuracy which sometimes deceived even the painters themselves. Of this, Vasari mentions a very remarkable instance of which he was himself an eye-witness. Raphael had painted for the Cardinal Giulio de' Medici, afterwards Clement VII., the portrait of Leo X., seated between that prelate and Cardinal Rossi, in which the drapery and background were painted by Giulio Romano. Federigo II., Duke of Mantua, passing through Florence to Rome, had seen this picture, and had requested Clement VII. to make him a present of it, when the Pope gave directions to Ottaviano de' Medici to send the portrait to Mantua. Unwilling to deprive Florence of so interesting a work of art, Ottaviano employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua at the time when Giulio Romano was in his service. No person suspected the deception; even Giulio was himself deceived, and was only convinced of the fact by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto. This celebrated painter has been erroneously supposed to have etched a plate of the 'Holy Family,' in which the Virgin is represented kneeling before the Infant Christ, with St. Joseph and St. John; it is inscribed *Andrea del Sarto fatti in Roma;* though neatly executed, it is totally unworthy of the hand of this artist, and the inscription most probably relates to the picture from which it was designed.

Amongst Andrea's pupils may be mentioned Vasari, Jacopo da Pontormo, Domenico Puligo, Giorgio Vasari, F. Salviati, and Squazella.

The following is a list of several of his most important easel-pictures:

Berlin.	*Museum.*	Virgin and Saints (*dated* 1528).
Dresden.	*Gallery.*	Sacrifice of Abraham.
„	„	Marriage of St. Catherine.
Florence.	*Uffizi.*	His own Portrait.
„	„	St. Giacomo.
„	„	Madonna 'di San Francesco' (*dated* 1517)—*his masterpiece.*
„	*Pitti Pal.*	Dispute on the Holy Trinity.
„	„ „	Deposition from the Cross.
„	„ „	Annunciation (*with the Angel Gabriel, followed by two other angels*).
„	„ „	Annunciation (*a copy is in the Louvre*).
„	„ „	Assumption of the Virgin.
„	„ „	Portraits (2) of himself.
„	„ „	*Nine other paintings.*
London.	*Nat. Gall.*	Holy Family.
„	„ „	Portrait of himself (*signed with monogram given above*).
Madrid.	*Gallery*	Virgin and Child with St. Joseph and an angel.
„	„	Portrait of his wife, Lucrezia del Fede.
Paris.	*Louvre.*	Charity (*signed and dated* 1518).
„	„	Holy Family.
„	„	Holy Family (*signed in full with the monogram of the crossed A*).
Petrsbg.	*Hermitage.*	Virgin and Infant, and St. Catherine.
Vienna.	*Gallery.*	Pietà.

See—

Guiness, H., '*Andrea del Sarto.*' London: 1899.
Reumont, A., '*Andrea del Sarto.*' Leipsig: 1835.
Crowe and Cavalcaselle, '*History of Painting in Italy.*' London: 1866.
Biadi, Luigi, '*Notizie inedite della vita d'Andrea del Sarto.*' Firenze: 1832.
Breton, Ernest, '*Notice sur Andrea Vannucchi, dit Andrea del Sarto.*' Paris: 1848.
'Gazette des Beaux-Arts,' *for* 1876 *and* 1877.

ANDREA DEL CASTAGNO. See CASTAGNO.

ANDREA DI BERTHOLOTTI. See BERTHOLOTTI.

ANDREA DI CIONE. See CIONE.

ANDREA DI COSIMO. See FELTRINI.

ANDREA DI LEONE. See LEONE.

ANDREA DI LUIGI. See ALOVIGI.

ANDREAE, TOBIAS, who was born at Frankfort in 1823, studied under J. Becker, and then went to Munich, where he made the acquaintance of Rahl and Genelli. In 1853 he visited Italy, and painted landscapes, into which he occasionally introduced moonlight effects. Andreae died at Munich in 1873.

ANDREAE, T., is mentioned by Strutt as the engraver of a plate representing an emblematical subject, in which a woman is lying on the ground, in the front of the print, and another female is standing over her, holding in her hand a book, inscribed *Giulio Cesare opera.* It is slightly etched, in a very indifferent style, and is signed *T. Andreae, inv. et fec.*

ANDRÉ-BARDON, MICHEL FRANÇOIS, an historical painter and etcher, was born at Aix, in Provence, in 1700. He himself signed his name DANDRÉ-BARDON, or D. BARDON, because his uncle, Louis Bardon, made him his heir on condition that he continued the name of Bardon; but his real name was André, as the registers of the church of St. Madeleine testify. Michel François was destined by his parents for jurisprudence, and studied

at Paris. In 1719 he began to design during his leisure hours under the direction of J. B. van Loo, and studied painting with J. F. de Troy. His progress was so rapid, that he obtained, in 1725, the second prize at the Royal Academy. He went afterwards to Rome, and after being there six years he returned to France, through Venice, where he stayed six months. He painted the Palais-de-Justice, the Hôtel-de-Ville (which perished in 1792), and the church of St. Jerome, at Aix. He went to Paris, where he displayed his talents, not only as a painter and etcher, but also as a poet and writer. In 1735 he became a member of the Academy; in 1752 professor; afterwards secretary; and finally teacher of historical painting. He was also the founder of the Académie des Beaux-Arts at Marseilles. André designed with great facility, and was a perfect master in representing the nude. He died at Paris in 1785.

The following are his best works:

Aix. *Museum.* The Emperor Augustus ordering the punishment of the robbers of the State money. (Signed DANDRÉ-BARDON AQUISEXTIENSIS PINXIT ROMÆ ÆTAT. SUÆ 29 ANNO 1729.)
„ *Palais-de-Justice.* Allegorical Figures of the Virtues.
Marseilles. *Mus.* Christ on the Cross.
Montpellier. *Mus.* Tullia driving over the dead body of Servius Tullius.

The work which he executed of 'Jason ploughing,' intended for the tapestry manufactory at Beauvais, has disappeared. The following are his most important etchings:

The Dead Body of Christ.
Two Dead Children at the entrance of a vault.
The Burial of the Dead.
Johannes Snellinks; *after Van Dijck.*

ANDREANI, ANDREA, a painter, and very celebrated engraver, was born at Mantua, according to some biographers, about the year 1540, others say 1546; but Brulliot says his birth did not take place until 1560, which seems the more likely, for his earliest work bears date 1584. His works as a painter are little known, as he appears to have devoted himself to engraving at an early period of his life, when he settled at Rome, some time after the art of chiaroscuro on wood had been first practised in Italy by Ugo da Carpi. His works are confined to woodcuts, which are printed in chiaroscuro, and he carried that branch of engraving to a much higher degree of perfection than it had reached before. His drawing is correct, his execution is strong and spirited, and in a very masterly style. The number of prints attributed to this master is very considerable, as he is reported to have procured the blocks executed by other artists, and after retouching them, to have published them as his own. He died in 1623. His works have frequently been confounded with those of Albrecht Altdorfer, from his having used a similar cipher.

The following is a list of his known works, all copies from his contemporaries or painters then lately deceased:

The pavement at Siena, two immense prints; after the design of *Domenico Beccafumi*; very scarce; dated 1587.
The Deluge, large print, in four sheets; *after Titian*, with his cipher.
Pharaoh's Host destroyed in the Red Sea, large print, in four sheets; *after the same*, 1585, with his cipher.
The Adoration of the Magi; *after Parmigiano*, 1585, with his cipher.
The Purification; *after Salviati*, with his cipher. 1608.
The Virgin and Child, with a bishop kneeling; *after A. Casolani*, with his cipher. 1591.
The Virgin and Child, with St. John presenting a bird, and a female saint holding a lily; *after Giac. Ligozzi*, with his name.
Christ curing the Leper; *after Parmigiano*, with his cipher.
Christ curing the Paralytic; *after Franc. de Nauto da Sabaudia.*
The Miraculous Draught of Fishes; *after Raphael*, 1609, with his cipher.
Christ departing from Pilate, who is washing his hands; *after a basso-rilievo of Jean Boulogne*, with the name of the engraver; in two sheets. This is one of his most finished prints.
Christ bearing His Cross; *after A. Casolani*, with his cipher. 1591.
The Entombment of Christ; *after G. Scolari*, with his cipher.
Another Entombment, half figures; *after Raffaello Motta*, with the name of the engraver.
St. Peter preaching; marked with the name *Polidoro*, and his cipher. 1608.
St. Sebastian; marked *Fridericus Barotius Urbinas*, with his cipher. 1608.
The lower part of the picture of St. Nicholas, by *Titian*, with the cipher of *Andreani.*
The Triumph of the Church; *Christi Triumphus*, large frieze, in eight sheets; *after Titian*, dedicated to the Duke of Mantua in 1599, and published by Calisto Ferrante at Rome in 1608.
An emblematical print, of a Christian after life received into Heaven, and crowned by Jesus Christ; marked *B. F.* for *Baptista Franco*, and the cipher of the engraver. An. M.DC.X. Mantoua.
The Picture of Human Life, represented by a woman at the foot of a rock, assailed by the passions; marked *Jac. Ligotius, inv. et Andreani*, 1585. *Firenze.*
Three prints, after a marble group by *Gio. da Bologna*, seen on three sides, representing the Rape of the Sabines; inscribed *Rapta Sabinum a Jo. Bolog. marm &c.* M.D.LXXXIIII.
Another Rape of the Sabines: *after Jean Boulogne*, in three sheets; inscribed *Andreas Andreanus Mantuanus aeri incidit, &c.*, M.D.LXXXV. *Florentiæ.*
Clelia on horseback, with one of her attendants, going to cross the Tiber; marked with the name of *Maturino*, and his cipher. 1608.
Mucius Scævola holding his hand over a brazier; marked with the name of *Bald. Peruzzi*, and his cipher. 1608.
The Triumph of Julius Cæsar, with the title; a series of 10 prints; very fine; *after And. Mantegna.* M.D.XCVIII.
Venus and Cupid, with nymphs bathing; *after Parmigiano*, with the cipher of Andreani. 1605.
Circe giving drink to the companions of Ulysses; oval print; *after Parmigiano*, with his name. 1602.
A Woman warming herself before the fire; marked *Bernard Malpitius, inv.*, with his cipher.
The scene of a comedy represented before the Grand Duke Cosmo I.; *after a design of Bart. Neroni*, large piece. 1579.
The Triumph of Death, a Sepulchral Monument, representing a kind of rock, on which are the three Fates; *after Fortuna Fortunio*, with the cipher of the engraver
Christian Virtues, six pieces; also Force, Truth, and Virtue; *all after Parmigiano.*

W. B. S.

ANDREASI, IPPOLITO, who was born at Mantua in 1548, was an imitator of Giulio Romano: he painted pictures of merit for the churches of his native town, where he died in 1608. The Louvre possesses a 'Holy Family' by him.

ANDRES, Fray LEON DE, a Spanish painter of the 16th century, is celebrated for the miniatures he executed in 1568 for choir-books—especially that of 'El Capitulario'—now in the Escorial. He died in 1580.

ANDREWS, GEORGE HENRY, was born at Lambeth in 1816. Though an engineer by pro-

fession he devoted most of his time to painting, and exhibited first in 1840. He painted chiefly marine subjects in water-colour, and became successively Associate, Exhibitor, Member and Treasurer of the Royal Water-Colour Society. He drew for the 'Illustrated London News' and the 'Graphic,' and died at Hammersmith in 1898.

ANDRIESSEN, Anthonie, who was born at Amsterdam in 1746, painted, in conjunction with his brother Jurriaan, under whom he studied, landscapes and figure-pieces. He died at Amsterdam in 1813.

ANDRIESSEN, Christiaan, who was born at Amsterdam in 1775, was the son and scholar of Jurriaan, and became a good painter of history, genre subjects, landscapes, views of towns, and occasionally portraits. Among his works may be mentioned a Panorama of Amsterdam.

ANDRIESSEN, Hendrick, who was surnamed 'Mancken Heijn' (The Limper), was born at Antwerp, probably in the year 1607. He was a painter of still-life; composed with great skill, and finished his pictures artistically. He died in Seeland in 1655.

ANDRIESSEN, Jurriaan, born at Amsterdam in 1742, was a scholar of A. Elliger and J. M. Quinkhardt. He was an able artist in decorative painting; the decorations of the new theatre at Amsterdam were executed by him and Numan. Several distinguished modern Dutch painters are from his school. He died at Amsterdam in 1819.

ANDRIOLI, Girolamo, a pupil of Brusasorci, was a painter of Verona. His name, with the date 1606, was inscribed on an altar-piece of 'St. Domenick and other Saints' formerly in the church of Santa Caterina di Siena at Verona.

ANDRIOT, François, a French engraver, who was born in Paris about 1655, practised both in France and in Italy, especially in Rome. He followed the style of F. de Poilly, and among his works are:

Two Annunciations, *after Albano;* a Magdalene, *after Guido;* Madonna and Child, *after Guido;* The Holy Family, with a rose, *after Raphael;* The Crowning with Thorns, *after Domenichino;* and the same, *after Ann. Carracci;* The Good Samaritan, *after Poussin;* and other subjects of sacred history, *after Guillebault*, and other masters.

ANDROUET-DUCERCEAU, Jacques, was an architect and engraver of whom but scanty records have survived. His parents' name was Androuet, but they acquired the affix '*du Cerceau*' from a hoop which they hung on their house as a distinguishing mark, and the double name was adopted by their son. Jacques was born about 1510, probably at Paris, but it was at Orleans, the home of his family, that he spent the greater part of his life; and most of his works bear the date of that city. He is said to have studied under Etienne Delaulne; but the strong resemblance of his style to that of Leonhard Thiry, another artist of Fontainebleau, has led to the belief that he formed his manner from the artists of that school. He visited Italy with George d'Armagnac, ambassador of Francis I. to the Venetian Court, and on his return in 1546-47 he was patronized by the royalty and nobility of France. It is supposed that he retired to Annency, or Geneva, towards the close of his life, and died there—after 1584. As an engraver his subjects were various—mythological, architectural, perspective, trophies, arabesques, friezes, Caryatides, vases, furniture, &c.: we mention:

The Marriage of the Virgin; *after Parmigiano (Franciscus Parmensis Inventor).*
The Birth of Christ; *unsigned.*
The Gods of Heathen Mythology; *after Rosso;* 20 plates.
The Loves of the Gods; *after Perino del Vaga* and *Rosso;* 20 plates.
The Labours of Hercules; *after Rosso;* 6 plates.
The Life of Psyche; *after Raphael;* 32 plates.
The Dog of Montargis fighting his Master's Murderer (*faict à Montargis*).
Plans of Antwerp, Jerusalem, Rome, &c.
Landscapes, 24 plates.
'Le Premier Volume des plus Excellents Bastiments de France.' Paris, M.D.LXXVI.
'Le Second Volume des plus Excellents Bastiments de France.' Paris, M.D.LXXIX. Both volumes are dedicated to Catherine de Medicis, for whom they were executed.

ANEDA, Juan de, was born at Burgos, where he painted in 1565, in conjunction with Juan de Cea, several pictures, which are still to be seen in the cathedral.

ANESI, Paolo, landscape painter and etcher, was born at Rome about the year 1700. He painted landscapes with considerable success at Florence and at Rome. The frescoes in the Villa Albani, near Rome, are done by him, in conjunction with Antonio Bicchierai and Niccolò Lapiccola. They bear the date 1761, with the signature *Paolo Anesi fece.* He was, Lanzi tells us, one of the masters of Francesco Zuccarelli. He painted ancient ruins in the manner of Pannini, and his works have been much confused with those of that artist. Four small landscapes, by Anesi, are in the Hohenzollern-Hechingen Gallery at Löwenberg.

ANGARANO, Conte Ottavio. According to Zanetti, this artist was of a patrician family of Padua, and flourished at Venice in the second half of the 17th century. It is not mentioned by whom he was instructed in the art, but he was a reputable painter of history, and acquired considerable celebrity by a picture he painted for the church of San Daniele, at Venice, representing the 'Nativity,' which is highly commended by his biographer, and of which there is an etching, as some say, by himself; but Bartsch ascribes it to Giuseppe Diamantini. Angarano painted in the manner of the followers of Caravaggio.

ANGE, François l'. See L'Ange.

ANGEL, J. X. See Ximenez Angel.

ANGEL, Pedro (or Angelo), the first of Spain's good engravers, flourished at Toledo at the end of the 16th and beginning of the 17th century. The frontispiece to the 'History of Our Lady of Guadaloupe,' containing the portrait of that ungainly idol, published in 1597, is one of his earliest works. The elegant armorial design in the title, and the fine portrait of Cardinal Tavera in 'Salazar's Chronicle,' published 1603; and the still finer and rarer portrait of Cardinal Ximenez de Cisneros in Eugenio de Noble's 'Life,' published 1604, are by Angelo. He likewise engraved a title-page for Luis de Tena's 'Commentary on St. Paul's Epistle to the Hebrews,' 1611-17; a print of 'Our Lady of the Conception,' and other devotional subjects.

ANGEL, Philips, who was born at Middelburg, in the early part of the 17th century, painted at Haarlem (where he entered the Guild in 1639), at Leyden, and afterwards in Ispahan, and in Batavia, where he probably died—after 1665. His only known work—a picture of still-life, signed P. Angel, 1650—is in the Berlin Museum. If this

date is correct it must have been painted while he was in the East.

ANGELI, Battista. See Angolo.

ANGELI, Filippo de Liano d', was called Il Napoletano, from his being sent to Naples when he was very young. He was born at Rome towards the end of the 16th century, and was the son of an artist who was employed under Sixtus V. He excelled in painting landscapes and battles, and, according to Baglioni, was much employed in ornamenting the palaces and villas at Rome. He frequently painted architectural views, with a number of figures arranged and composed with great ingenuity. He died at Rome during the pontificate of Urban VIII., about 1640. The Louvre has a 'Satyr and Peasant' by him, and his own portrait is in the Uffizi at Florence.

ANGELI, Giulio. See Angolo.

ANGELI, Giulio Cesare, born at Perugia about 1570, studied in the school of the Carracci, at Bologna. He was more remarkable for his colour than design, and excelled rather in the draped than the naked figure. There is a vast work by him in the oratory of Sant' Agostino in Perugia, where he died in 1630.

ANGELI, Giuseppe, a Venetian painter, scholar of Piazzetta, whose style he imitated, was born about 1709. He painted cabinet pictures, and some altar-pieces. His heads have considerable expression, and his extremities are well drawn. The painting in the cupola of San Rocco at Venice is one of his best works. He executed numerous decorations in the churches and public buildings of Padua and Rovigo, as well as of Venice. He died at Venice in 1798. In the Louvre there is a 'Little Drummer' by him.

ANGELI, Marco. See Angolo.

ANGELI, Niccolò, an Italian engraver, flourished about the year 1635. He was a disciple of Remigio Canta-Gallina, and, in conjunction with his instructor, engraved, from the designs of Giulio Parigi, a set of plates representing the festivals which took place at Florence on the occasion of the marriage of the Prince of Tuscany.

ANGELICA, a miniature painter of Tarragona, executed, in 1636, the illuminations of the cathedral choir-books with great neatness and skill.

ANGELICO, Fra (Giovanni da Fiesole). See Fiesole.

ANGELINI, Scipione, who was born at Perugia in 1661, was a skilful painter of flowers; in his pictures they appear newly plucked, and sparkling with dewdrops. He painted a great number, which he sold to dealers, who exported them to England, France, and Holland. He practised at Rome; and died at Perugia in 1729.

ANGELIS, Pierre. See Angillis.

ANGELL, Helen Cordelia, *née* Coleman, was born in 1847, and early distinguished herself as a brilliant and original painter of flowers and kindred subjects, which she was among the first of modern English painters to treat with breadth and vigour. She first exhibited at the Dudley Gallery in 1866. She became a member of the Institute of Painters in Water-Colours, but seceded in 1879, on being elected an associate exhibitor of the Society of Painters in Water-Colours, of which she afterwards became a member. She married, in 1875, Mr. W. T. Angell, and died March 8, 1884. Her last picture was exhibited at the Dudley Gallery in the winter of 1889.

ANGELO, Michael. See Buonarroti.

ANGELO, Pedro. See Angel.

ANGELO del MORO. See Angolo del Moro.

ANGELUCCIO, a scholar of Claude Lorrain, was living in 1680, but died young. He is mentioned as an artist of considerable talent; his works are perhaps sometimes mistaken for his master's.

ANGIER, Paul, an engraver, of whom little more is known than that he resided in London about the year 1749, and that he was instructed in the art by John Tinney. He was chiefly employed in engraving for the booksellers, and executed several small plates, principally landscapes, in a neat style, but without much taste. His best print is a 'View of Tivoli,' after Moucheron. There is a print, dated 1749, by him, of a view of Roman ruins, after Pannini, very neatly engraved.

ANGILLIS, Pierre, (wrongly called Angelis), was born at Dunkirk, in 1685. After learning the rudiments of design in his native town, he visited Flanders, and resided some time at Antwerp, where he was made a master of the Guild of St. Luke in 1715-16. He painted landscapes with small figures, into which he was fond of introducing fruit and fish. He came to England about 1719, remaining till 1727, when he set out for Italy. On his return he settled at Rennes, where he died in 1734. His style was a mixture of those of Teniers and Watteau, with more grace than the former, and more nature than the latter.

ANGIOLILLO, called Roccadirame, was a Neapolitan, and flourished about the year 1450. He was a disciple of Antonio Solario, called Il Zingaro, and, according to Dominici, painted several pictures for the churches at Naples. One of his most esteemed works was a picture in the church of San Lorenzo, representing the 'Virgin and Infant Jesus, with St. Francis, St. Anthony of Padua, and St. Louis.' He died about the year 1458.

ANGLUS, Benjamin. This artist is mentioned by Heineken as the engraver of two emblematical subjects, one after Antonio Tempesta; the other is probably from his own design, as he adds the word *fecit* to his name.

ANGOLO del MORO, Battista, (commonly called Angeli, and occasionally Angelo and Agnolo), was born at Verona, about the year 1512. He was a scholar of Francesco Torbido, called Il Moro, whose daughter he married, and whose name he added to his own. He improved his style by studying the works of Titian, and painted several pictures, both in oil and fresco, for the churches at Verona, and sometimes in competition with Paolo Veronese. In Sant' Euphemia he had painted a fresco of 'Paul before Ananias,' which, on the demolition of the wall on which it was painted, was sawn out with great care, and removed to another part of the church. His colouring is more vigorous than that of his instructor, and his design more graceful. Such is his picture in San Stefano of 'An Angel presenting the Palms of Martyrdom to the Innocents.' He also painted much in Venice, Mantua, and Murano. We have several slight but spirited etchings by this master, in which the extremities of the figures are drawn in a very masterly style. In conjunction with Battista Vicentino, he engraved a set of fifty landscapes, mostly after Titian, which are executed in a bold, free style.

We have also the following plates as specimens of his work in this line:

The Nativity, or Adoration of the Shepherds; *after Parmigiano.*
The Virgin, with the Infant Christ and St. John; *B. A. del Moro, fec.*
The Holy Family, with St. Elisabeth and St. John; *after Raphael.*
Another Holy Family; *after the same.*
The Martyrdom of St. Catherine; *after Bernardini Campi.*
The Baptism of Christ by St. John; *after the same.*

ANGOLO DEL MORO, GIULIO, (commonly called ANGELI), the brother of Battista, was a sculptor, architect, and painter. He was a native of Verona, but laboured chiefly at Venice, and in the churches and the Doge's Palace of that city he has left several pictures. He flourished in the 16th century and the beginning of the 17th. There is no record of him later than 1618. There was a third brother, GIROLAMO, who was also a painter, but of no great merit.

ANGOLO DEL MORO, MARCO, (commonly called ANGELI), the son and pupil and assistant of Battista, flourished in the latter half of the 16th century at Venice and Verona. He assisted his father in his wall decorations at Murano. He also practised the art of engraving with considerable success.

ANGUISCIOLA, SOFONISBA, (or ANGOSCIOLA, also written ANGUISOLA, ANGUSSOLA, and ANGUSCINOLA). This celebrated painter, the eldest of six sisters, was born of an ancient family at Cremona, about 1535. She received her first instruction in the art from Bernardino Campi, to whom she went in 1546, but afterwards became a scholar of Bernardo Gatti, called Sojaro. After leaving those masters, her first effort in art was an effusion of filial affection, expressed in a portrait of her father and two of his children. This performance was universally admired, and she was soon considered as one of the most eminent portrait painters of her time. She did not, however, confine herself to portraits, but painted some historical subjects of a small size, that were highly esteemed, and established her reputation. The fame of this painter induced Philip II. of Spain, the great encourager of art in his time, to invite her to Madrid, where she arrived about the year 1560, attended by three of her sisters. One of her first works in Spain was a portrait of the Queen Isabella, which was presented by the king to Pope Pius IV., to whom she was nearly related, accompanied by a letter addressed to his Holiness by Sofonisba, to which that pontiff replied in an epistle, highly extolling her performance, and assuring her that he had placed it amongst his most select pictures. She was married twice: first to Don Fabricio di Moncada, a Sicilian nobleman, after whose death she returned to her own country by way of Genoa. There she married as her second husband Orazio Lomellini, the captain of the galley in which she made the voyage. Her portrait at the age of ninety-six, together with a long account of her, is to be seen in the Van Dyck Sketchbook at Chatsworth, and is reproduced in the facsimile of this Sketchbook issued in 1901 by George Bell and Sons, London, Plate XXXVIII. It was drawn by Van Dyck on July 12, 1624, when the artist was at Palermo, and he states in the inscription that when "I was making her portrait she gave me many hints, such as not to take the light from too high, lest the shadows in the wrinkles of old age should become too strong, and many other good sayings by which I knew that she was a painter by nature and wonderful, and the greatest trouble she had was that from lack of sight she could paint no longer, though her hand was firm without tremor of any sort." She died in Palermo soon after the visit of Van Dyck, in 1626. A drawing has been discovered lately at Palermo which closely resembles the sketch at Chatsworth, and is attributed to Van Dyck with some definite assurance. The following may be noted among the most important of her paintings:

Portrait of herself, seated at a claveoin (*signed*). *In a private collection in Bologna.*
Portrait of herself (*similar to the Bologna picture*). *In the possession of Lord Spencer at Althorpe.*
Portrait of herself. *At Nuneham Park.*
Portrait of herself painting a picture (*signed*). *In the Uffizi, Florence.*
Portrait of herself holding a book (*signed and dated* 1554). *In the Gallery, Vienna.*
Three of her sisters playing chess (*formerly in the collection of Lucien Buonaparte; one of her best works*). *In the possession of Count Raczynski at Berlin.*
Portrait of a nun (*signed*). *In the possession of the Earl of Yarborough.*
Portrait of a man. *At Burleigh House.*
Portrait of a Venetian Ambassador (*signed*). *In the Brignoli Gallery at Brescia.*
Madonna and child (*dated* 1559). *In the Bresciani Collection at Cremona.*

ANGUISCIOLA. All the five sisters of Sofonisba painted with more or less success. ELENA, the next in age to Sofonisba, after having studied with her under Campi and Gatti, entered the convent of San Vincenzo, at Mantua, where she was still living in 1584. LUCIA, the third in age, who died in 1565, distinguished herself both in painting and music; a portrait of the physician 'Pietro Maria of Cremona' by her, signed 'Lucia Anguisola, Amilcaris filia, adolescens, fecit,' is in the Madrid Gallery. MINERVA died young. EUROPA and ANNA MARIA painted subjects from sacred history for churches.

ANGUS, WILLIAM, an English designer and engraver of landscapes and buildings, was born in 1752. He was a pupil of William Walker. He engraved and published a great number of views of gentlemen's seats in England and Wales, which were executed by him in a delicate and pleasing manner. He was also employed on many other topographical publications of the period. He did not confine his graver to his own drawings, but exercised it on those of Stothard, Paul Sandby, Edward Dayes, George Samuel, and others of high repute. He died in 1821.

ANICHINI, PIETRO, a Florentine engraver, of whose life we have no particulars. He is said by Basan to have been born in 1610; he died in 1645. Among other plates engraved by him, we have the following:

A Holy Family; small plate, lengthways; dated 1644.
The Good Samaritan; small, lengthways.
Cosmo Prince of Etruria.
Evangelista Torricelli, the mathematician.

ANIELLO. See PORTIO.

ANIEMOLO, VINCENZO, (or AINEMOLO), called VINCENZO ROMANO, was born at Palermo towards the end of the 15th century. After having studied for some time in his native town the works of Perugino and other masters, he went to

Rome, where, if he did not receive personal instruction from Raphael, the works of that master had a great effect on his style. Aniemolo left Rome at the time of its pillage and went to Messina; thence he returned to Palermo, where he lived until his death, which occurred in 1540. He has left in the churches of his native town many pictures of merit. Of these we may mention the 'Virgin and Child between four Saints,' in San Pietro Martire; the 'Virgin of the Rosary,' dated 1540, in San Domenico; and the 'Sposalizio,' in Santa Maria degli Angeli. All bear strong traces of the influence of Raphael.

ANISIMOFF was a Russian genre painter, who obtained a reputation in the course of the first ten years of the 19th century by the execution of a number of spirited pictures depicting scenes from Russian popular life.

ANJOU, RENÉ OF. See RENÉ.

ANNA, BALDASSARE D', a Fleming by birth, but of the Venetian school of painting. He was a pupil of Corona of Murano, and after his master's death completed several of his works. He also produced many original pictures for the Servi and other churches, which, though inferior to those of Corona in the selection of forms, surpass them in the softness, and sometimes in the force, of the chiaroscuro. He flourished toward the close of the 16th and the beginning of the 17th century. The last record we have of him is in 1639.

ANNELLA DI MASSIMO. See BELTRANO.

ANNIS, W. T., an English mezzotint engraver, of whom very little is known. He exhibited landscapes at the Royal Academy between the years 1798 and 1811, and engraved the following plates in Turner's *Liber Studiorum:*

Sunset; No. 40.
Chepstow Castle; No. 48. Also
Mary Wollstonecraft Godwin; *after Opie.*

ANNUNCIAÇÃO, THOMAZ JOSÉ DA. See DA ANNUNCIAÇÃO

ANRAADT, PIETER VAN, flourished at Amsterdam, where he settled in 1672, and married the daughter of the Dutch poet Jan van der Veen. Notwithstanding the merit of this master, little is known of the circumstances of his life. According to Houbraken, he was a very eminent historical painter, and that author mentions a picture of 'Regents' painted by him for the 'Huiszittenhuis' at Amsterdam. Balkema describes him as a painter of portraits, animals, and conversation-pieces.

ANSALDO, ANDREA, was born at Voltri, a small town near Genoa, in 1584. He was at first a scholar of Orazio Cambiaso; but becoming impressed with the beauty and splendour of the works of Paolo Veronese, he studied them with great attention, and formed for himself an excellent style of colouring, both in oil and in fresco. His chief work was an 'Assumption of the Virgin,' in the cupola of the church of the Annunziata at Genoa. Many other works of this master are in the churches and palaces in that city, and of his native town. He possessed a fertile invention, and his compositions are decorated with architecture and landscape, introduced with a very happy effect. He died in 1638 in Genoa, having acquired the reputation of being one of the best painters of his time.

ANSALONI, VINCENZO, was a native of Bologna, and a disciple of Lodovico Carracci. Under so able an instructor he became a reputable painter of history. Malvasia speaks in very favourable terms of an altar-piece by this master, in the chapel of the family of Fioravanti, in the church of St. Stefano at Bologna, representing the 'Martyrdom of St. Sebastian.' His chef-d'œuvre is a picture in the church of the Celestine Monks, representing the Virgin Mary with the Infant Saviour in the clouds, and below, St. Roch and St. Sebastian. According to Zani, he flourished about 1615, and died young.

ANSANO DI PIETRO (DI MENICO OR DOMENICO). See SANO DI PIETRO.

ANSDELL, RICHARD, was born at Liverpool May 11, 1815, and baptized at St. Peter's Church there. He was educated at the local Bluecoat School from 1824 to 1828, from which it may be inferred that his father was dead and his relatives were in poor circumstances. His grandfather had owned salt-works near Northwich. Ansdell is said to have shown skill in drawing when at school, and when he left in 1828 it was to go to W. C. Smith, profile and portrait painter, at Chatham. Later he returned to Liverpool, where, after some experience of commercial employment, he, at the age of twenty-one, definitely set up as an artist. He attended the classes of the Liverpool Academy, of which he afterwards became a member, and eventually president; the bent of his mind, however, was towards animal painting, and he probably learned most in the school of nature. His first appearance at the Royal Academy was in 1840, when 'Grouse-shooting; lunch on the Moors' and 'A Galloway Farm,' the property of the Marquis of Bute, were hung. He was then at Liverpool, which remained his address until 1847, when he had removed to Kensington. In the interim he had been represented every year at Somerset House: in 1841 and 1845 by sporting portrait groups; in 1842 by the historical subject, 'The Death of Sir William Lambton at the Battle of Marston Moor'; in 1843 by 'The Death'; in 1844 by 'Mary Queen of Scots returning from the Chase to Stirling Castle'; and in 1846 by 'The Stag at Bay.' The equally popular 'The Combat' and 'The Battle for the Standard' followed in 1847 and 1848. In the meantime Ansdell had commenced exhibiting at the British Institution in 1846, to which, in all, he sent thirty works. Ansdell achieved an early and enduring popularity, and the ready sale of his pictures, combined with the profits from engravings, must have yielded him a large income. He painted a wide range of animal subjects, much in the vein of Landseer; although without high excellence as a painter, he had facility and skill in composition, which, with his happy knack in choice of effective subjects, sufficed for the very large public that likes animal pictures seasoned with a dash of theatrical human sentiment. In 1849 there appeared 'The Death of Gelert' and 'The Wolf Slayer'; and, in 1850, 'The Rivals.' In the following year the number of his pictures at the Royal Academy was three, and during the remainder of his life he seldom had fewer and usually more. In 1869 and 1871 he showed six, and in 1872 eight works. His total contributions from 1840 to 1885 numbered 150, and he only missed one year, 1880. In 1851 Ansdell exhibited the first of several pictures painted in collaboration with others, 'The Shepherd's Revenge,' the background of which was supplied by T. Creswick, R.A. elect. In 1855 the same artist was his fellow-worker in 'The Nearest

Way in Summer-time,' while 'Feeding the Calves' was in part by W. P. Frith, R.A. In the same year he won a third-class gold medal at Paris with 'The Wolf Slayer' and 'Turning the Drove' (R.A. 1851). In 1856 he made his first visit to Spain with J. Phillip, and at the Royal Academy he showed 'Going to be Fed,' to which that artist had contributed. In the two following years Ansdell's pictures were all from Spanish subjects. In 1861 he was elected A.R.A., and exhibited his 'Hunted Slaves,' a very effective and popular piece of melodrama, which now represents him in the public collection of his native place, along with 'A Mastiff' and 'A Shooting Party in the Highlands—Halting for Lunch.' In the following year he was at Kensington, although a good deal of his time was spent at a little lodge built for him beside Loch Laggan. Ansdell became R.A. in 1870, and towards the end of his life he established himself at Farnborough, where he died in 1885. It has been stated that during his last quarter of a century he showed 181 pictures in London, and received for them an average price of £750 each. A 'View of St. Michael's Mount, Cornwall,' realized £1410 10s. at Baron Grant's sale. Mr. J. G. Millais, a critic peculiarly well qualified, has pronounced the 'Combat of Red Stags' the best picture of a deer by Ansdell—a canvas that might well have come from the brush of Landseer; for in it there is a splendid amount of "go" and action. As a rule, though Ansdell excelled in the grouping of his subjects and execution of detail, neither his large animals (except dogs) nor his birds completely satisfy. His deer are too obviously drawn from dead ones, and with regard to birds, he, like Reinagle, followed too closely the inaccuracies of the bird-stuffers.

ANSELIN, Jean Louis, a French line-engraver, who was born in Paris in 1754, was a pupil of A. de Saint-Aubin. He became engraver to the king, and died at Paris in 1823. Among his best works are the following:

La Marquise de Pompadour; *after Van Loo.*
The Siege of Calais; *after Berthélemy.*
Molière reading his 'Tartuffe' at the house of Ninon de Lenclos; *after Monsiau.*
The Sleeping Child; *after Donato Creti;* for Laurent's Musée Français.

ANSELL, Charles, flourished towards the close of the 18th century. His name occurs only twice—1780 and 1781—in the catalogues of the Royal Academy. He was celebrated for his drawings of the horse, but also drew domestic subjects. His 'Death of a Race-horse' was engraved in six plates, and published in 1784.

ANSELMI, Giorgio, born at Verona, in 1723, was a pupil of Balestra. His masterpiece is the painting in fresco in the cupola of Sant' Andrea at Mantua. He died in 1797.

ANSELMI, Michelangelo, called 'Michelangelo da Lucca,' was born at Lucca, in 1491, and was a disciple of Bazzi. He principally resided at Parma, where one of his first performances was a considerable work painted from a design of Giulio Romano, representing the 'Coronation of the Virgin.' He painted several pictures of his own composition for the churches in Parma, some of which bear a resemblance to the style of Correggio. He died in 1554, at Parma.

The following are his best works:

Florence.	*Uffizi.*	Nativity.
London.	*Northbrook Coll.*	Madonna and Saints.
Paris.	*Louvre.*	Virgin in Glory.
Parma.	*Cathedral.*	Madonna and Child.
"	*Gallery.*	Christ on the way to Calvary
"	*Madonna d. Steccata.*	Coronation of the Virgin.
Reggio.	*S. Prospero.*	Baptism of Christ.

ANSIAUX, Jean Joseph Eléonore Antoine, a French historical and portrait painter, a scholar of Vincent, was born at Liege, in 1764. His works, taken from sacred and profane history, and poetical subjects, are numerous, and place him among the best artists of the French school in the 19th century. He also painted portraits of several distinguished persons, ministers, and generals of Napoleon. He died at Paris in 1840.

The following are some of his best works:

Angers.	*Cathedral.*	Raising of the Cross. 1827.
Arras.	*Cathedral.*	Resurrection.
Bordeaux.	*Museum.*	Richelieu presenting Poussin to Louis XIII. 1817.
Le Mans.	*Cathedral.*	Adoration of the Kings.
Liege.	*Cathedral.*	Ascension. 1812.
"	"	Conversion of St. Paul. 1814.
"	*Hôtel-de-Ville*	Return of the Prodigal Son. 1819.
Lille.	*Museum.*	St. John rebuking Herod. 1822.
"	"	Finding of Moses. 1822.
Metz.	*Cathedral.*	The Flagellation.
Paris	*S. Etienne-du-Mont.*	St. Paul preaching at Athens.

ANSUINO (or Ansovino), of Forli, who flourished about 1455, was one of the pupils of Squarcione, a fellow-worker with Mantegna in the frescoes in the Eremitani Chapel at Padua; and his work bears traces of the influence of that master. The inscription Opus Ansvini is attached to the representation of 'St. Christopher.'

ANTHONISSEN, H. (? Hendrik) van, a Dutch marine painter who flourished about the middle of the 17th century. He painted in the style of J. van Goyen and Jan Parcellis. He is the author of sea paintings, in the Hermitage, St. Petersburg, and the Prague Gallery, which through their signatures have been ascribed to a mythical Hendrik van Antem.

ANTHONISZOON, Cornelis, (or Antoniszoon), was born at Amsterdam, about the year 1500. He excelled in representing the interior views of towns, which he did with uncommon fidelity. In the Hôtel-de-Ville at Amsterdam is a picture by this master, representing that city as it was in 1536. He afterwards painted twelve views of the same city, with its principal public buildings, which he engraved on twelve blocks of wood. These prints are now rare. He was also known as Teunissen—the abbreviation of his name. Hence his monogram. In Meyer's 'Künstler-Lexikon' is a list of his engravings.

ANTHONY, George Wilfred, landscape painter, was born at Manchester, where he studied landscape painting under Ralston, and afterwards under Barber of Birmingham. After travelling about for some time, he finally settled at Manchester as a drawing-master. He was also an art-critic, and wrote several very able reviews of local exhibitions for the 'Manchester Guardian.' He died at Manchester, in 1859.

ANTHONY, Mark, born at Manchester in 1817, of Welsh descent. Trained for the medical profession, and at sixteen placed with a doctor, at Cowbridge, Glamorganshire; who, being an amateur painter of some skill, encouraged the artistic leanings of his assistant. Having some

private means, Anthony abandoned medicine and went abroad to pursue his studies at Paris and the Hague. He is said to have remained about ten years on the Continent, making Paris his head-quarters. The dates are uncertain. In 1837 he showed at the Royal Academy a view on the Rhaidha (*sic*) Glamorganshire, which suggests recent residence at Cowbridge, and in 1843, when he next exhibited at Somerset House, he had a fixed address in London at 28, Sussex Street. His name in the catalogues of that and several subsequent years was given as H. M. Anthony. In, or about, 1837 he came in contact with Dupre and Corot at Fontainbleau and was considerably affected by them. In 1840 he first exhibited at the British Institution, and in 1845 he became a member of the Society of British Artists. For their exhibitions he painted 'Harvest Home' (1847) 'Prayer for the Absent' (1848) 'An Old Country Churchyard' (1849), and 'The Elm at Eve' (1850). Meantime, after missing two years, he showed, in 1849, 'Sunshine and Showers' at the Royal Academy. He was then at 18, Monmouth Road, Westbourne Grove. After another lapse of two years, he again had a picture in the Royal Academy in 1852, and thereafter with one exception (1862) he had either one or two pictures annually at Somerset House until 1866. In 1852 he had resigned from the British Institution, hoping for an associateship of the Academy: this, however, he never obtained. Although never a practitioner of the pre-Raphælite methods, Anthony was on intimate terms with that group and their friends; especially Madox Brown, who esteemed him highly. In January 1855 Brown, in his diary, wrote, apropos of Anthony's pictures, "He has a habit (of late particularly) of making his skies so heavy that they quite spoil all the fine qualities otherwise evinced in his works. The picture of Stratford Church, however, is magnificent in every respect, save the sky; which, if he can paint, it will be one of his finest works. It is admirable colour, but his other works look somewhat opaque." Brown was an excellent critic, and here he has summarized the merits and faults of Anthony. From one of Brown's letters in the autumn of 1855 to Lowes Dickinson, it appears that Anthony had been very successful indeed, and was then in Ireland; and from another to the late Mr. George Rae in 1868 we learn that "Anthony has been again to Spain:" this perhaps accounts for the lack of anything at the Royal Academy until 1869, when 'The City and Fortress of Lerida' was exhibited. In 1873 he showed 'Evensong' (Chingford Church, Essex), one of his best pictures, which, being sent in the same year to the Liverpool Autumn Exhibition (to which Anthony had contributed from the commencement, in 1871), was purchased for the Permanent Collection. This, however, was not his first Liverpool recognition, for in 1854 he was awarded the annual prize of £50 for the "best" picture in the Exhibition of the Liverpool Academy. This was 'Nature's Mirror,' now in the possession of Mr. Albert Woods. In the latter part of his life, Anthony withdrew more and more from social intercourse, and eventually he discontinued exhibiting at the Royal Academy after 1879. He continued to exhibit at Liverpool so long as the exhibitions of the Academy were continued, and afterwards when they were resumed under the auspices of the corporation, until his death, which took place on the 2nd of December 1886. From 1858 he had resided at the Lawn, Hampstead. His pictures are for the most part English landscapes, poectical and triste in sentiment, but well painted though unequal in merit. He occasionally touched genre, and in 1865 exhibited a sheep-washing subject. Most of his works are in private collections. His rather theatrical 'Harvest Festival' (probably the 'Harvest Home' of 1847) is in the Salford Public Art Gallery. His 'Deserted Church' and 'Erith Church' were in the Manchester Jubilee Exhibition of 1886. A recent tendency to spell this painter's name Antony appears to have no justification. His first baptismal name was probably Henry.

ANTIDOTUS, a disciple of Euphranor, and the instructor of Nicias the Athenian, flourished about B.C. 336. He was more remarkable for the laborious finish of his encaustic paintings than for the ingenuity of his invention. His colouring was cold, and his outline hard and dry. Among the few pictures by him which have been noticed, were 'A Warrior ready for Combat;' 'A Wrestler;' and 'A Man playing on the Flute.' Pliny is the only writer who has mentioned him.

ANTIGNA, JEAN PIERRE ALEXANDRE, was born in 1818 at Orleans, at the college of which city he was educated. He was taught drawing by Salmon, a professor of merit, who, discovering the talent of his pupil, induced him in 1836 to enter the studio of Norblin. After remaining here a twelvemonth he placed himself under Delaroche, from whom he received, during seven years, instruction and counsel. Under his influence he made, in 1841, his *début* in religious subjects, which he continued to paint until about 1846, when he turned his attention to genre painting, and it was in this branch of art that he achieved his reputation. He was awarded medals at the Salons of 1847, 1848, and 1851, and he also obtained a medal at the Paris Exhibition of 1855, which included a good collection of his works. He was decorated with the Legion of Honour in 1861. He died on the 27th of February, 1878. His chief works are:

Angers.	*Museum.*	The Mirror of the Woods. 1865.
Avignon.	*Museum.*	Vision of Jacob.
Bordeaux.	*Museum.*	Episode of the Vendean War. 1864.
Orleans.	*Museum.*	The Chimney Corner.
"	"	The First Plaything.
"	"	The Storm.
"	"	Women Bathing.
Paris.	*Luxembourg.*	The Fire. 1850.

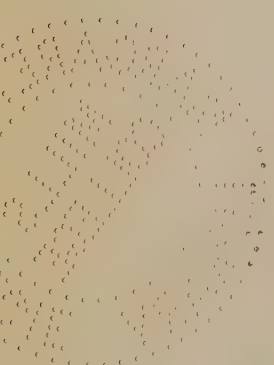
O. J. D.

ANTIPHILUS, a painter of Egypt, was of Greek extraction, and a pupil of Ctesidemus. He flourished in the time of Ptolemy Philopator, at the close of the third century before Christ. He invented the caricatures known as 'Grylli,'—a kind of grotesque monsters, part animal or bird and part man. Quintilian praises him for his facility in painting, and he is also noticed by Pliny and Lucian. Amongst his works mentioned are a 'Satyr with a Panther-hide,' a 'Boy blowing a Fire,' and portraits of Philip of Macedon and Alexander the Great.

ANTIQUUS, JOHANNES, was born at Gröningen in 1702, and learned from Gerard van der Veen the art of painting on glass, which he practised for some years; but he afterwards became a scholar of Jan Abel Wassenberg, a respectable painter of history and portraits, under whom he studied some time. He afterwards went to France, where he was much employed as a portrait painter, but did

Hanfstängl photo] [*National Gallery, London*

ST. JEROME IN HIS STUDY



not long remain at Paris, being desirous of visiting Italy. He resided chiefly at Florence, where he was employed by the Grand Duke of Tuscany for six years. His principal work was a large picture of the 'Fall of the Giants,' which was esteemed of sufficient merit to occasion the sketch of it to be placed in the Florentine Academy. After passing several years in Italy, he returned to Holland, where he met with a very flattering reception, and was employed by the Prince of Orange in the Palace of Loo, where he painted a large picture of 'Mars disarmed by the Graces,' and several other works. He was a correct draughtsman and a good colourist. He died in 1750. His brother LAMBERT was also a painter of merit. He was living at Gröningen as late as 1751.

ANTOINE, SÉBASTIEN, an engraver of no great celebrity, was born at Nancy, in 1687. We have by him a portrait of Augustin Calmet, a large oval plate, dated 1729; the 'Enterprise of Prometheus,' from the ceiling at Versailles, painted by Mignard; and a representation of the crown of jewels used at the coronation of Louis XV. in 1722. He worked chiefly with the graver, in a slight, feeble style. He is known to have engraved as late as 1761.

ANTOLINEZ, José, was born at Seville in 1639. At an early age he was sent to Madrid to study under Francisco Rizi, one of the painters of Philip IV. He painted history and portraits, and was also admired for the landscapes he introduced into his works. Palomino spoke favourably of two pictures by this master, which were in the church of La Magdalena at Madrid; they represented the 'Miraculous Conception,' and the 'Good Shepherd.' He died, from the effects of wounds received in a duel, at Madrid in 1676.

ANTOLINEZ Y SARABIA, FRANCISCO, who was born at Seville in 1644, was nephew of José Antolinez. He was an historical and landscape painter, and studied in the school of Murillo, whose style and manner of colouring he followed. He went to his uncle at Madrid in 1672; but notwithstanding his having already distinguished himself as a painter, he left the profession for literary pursuits, and for the purpose of obtaining a lucrative situation at the bar, having been originally educated at Seville for the law. Being unsuccessful, he was compelled again to have recourse to painting as a means of subsistence. It was then that he produced those small pictures from the Bible and the life of the Virgin, which are so much admired by amateurs for their invention, colour, and facility of execution. He died in 1700 at Madrid, regretted by the true friends of art, who lamented the misapplication of those talents with which he was endowed.

ANTON VON WORMS. See WOENSAM.

ANTONAZO (or ANTONIACCI). See AQUILIO.

ANTONELLO DA MESSINA. See ANTONIO, ANTONELLO D'.

ANTONIANUS, SILVANUS. According to Papillon, this artist was an engraver on wood, and flourished about the year 1567. He executed a set of cuts for a book of Fables, published at Antwerp in 1567, entitled *Centum Fabulæ ex antiquis auctoribus delectæ, et a Gabriele Faerno Cremonensi carminibus explicatæ*. He usually marked his prints with a monogram composed of an *S* and an *A*.

ANTONIASSO (or ANTONIACCI). See AQUILIO.

ANTONIO, ANTONELLO D', (or DEGLI ANTONJ), commonly known as ANTONELLO DA MESSINA, played an important part in the introduction of oil painting into Italy. We have few authentic details of this artist's life. He was born at Messina about the middle of the 15th century (some writers say in 1414, others in 1421, &c.), and studied art in Sicily, where he painted some time. According to Summonzio, he was a scholar of Colantonio, an obscure artist. He went subsequently to Naples, and having seen there, in possession of Alfonso of Aragon, a painting by Jan van Eyck, he was so struck by it, that he left everything and went to Flanders, where he studied principally after the works of Van Eyck, and became acquainted with his disciples, in conjunction with whom he is supposed to have executed several works. After having thus acquired the art of painting in oil, he returned to Italy about the year 1465, and it is quite certain that he was at Messina in 1472 and 1473, when he painted in San Gregorio a triptych, representing the Virgin and Child enthroned, with two Angels holding the crown, between St. Benedict and St. Gregory. In 1473 he visited Venice, where he painted a 'Madonna and St. Michael,' in San Cassiano, now lost, which was long considered the chief ornament of that church; besides this he executed excellent portraits of a small size, for which he had high reputation. His introduction of painting in oil made a great sensation among the artists at Venice, and he soon became followed by Bartolommeo and Luigi Vivarini, Giovanni and Gentile Bellini, Carpaccio and Cima. He is also said to have visited several towns in Lombardy between 1480 and 1485, and to have been known at Milan as an artist of merit. The exact date of his death is uncertain, but it probably occurred at Venice about 1493. Antonello was the first Italian painter who practised Van Eyck's method of painting in oil. He was an eminent colourist, and his tones are so warm, clear, and bright that he almost surpassed Van Eyck. As an Italian he tried to unite a certain simplicity and natural beauty with the characteristic Flemish execution of the details; but he did not succeed, and for that reason his outline is sometimes stiff and hard. His portraits were entirely successful, and possessed, in spite of all the detail, a certain idealism. The following is a list of some of his authentic paintings, compiled for the most part from Meyer's 'Künstler-Lexikon:'

Antwerp.	*Museum.*	Christ on the Cross between the two Thieves, with the Virgin and the Evangelist. 1475.
Berlin.	*Museum.*	The Virgin with the Child in a landscape (*signed*).
"	"	St. Sebastian (*signed*).
"	"	A man's portrait (*signed* 1445; *originally* 1478?).
Dresden.	*Gallery.*	St. Sebastian.
Genoa.	*Spinola Pal.*	Ecce Homo.
London.	*Nat. Gallery.*	Salvator Mundi. 1465.
"	"	The Crucifixion.
"	"	St. Jerome in his Study.
Messina.	*S. Gregorio.*	The Virgin and Child between St. Gregory and St. Benedict. 1473.
"	*S. Niccolò.*	St. Nicholas.
Paris.	*Louvre.*	Portrait of a man, *dated* 1475 (*purchased at the Pourtalès sale in* 1865, *for* frs. 113,500 = £4540).
Rome.	*Pal. Borghese*	Portrait of a man in a red dress. 1475.
Venice	*Academy.*	Christ bound to the pillar.
"	"	A Nun in tears.

Venice. *Academy.* A Virgin reading at a desk.
„ *Casa Giovanelli.* The portrait of a young Patrician.
Vienna. *Gallery.* The dead body of Christ supported by three Angels.

ANTONIO, GIROLAMO DA, a Carmelite Friar, who entered his order in 1490, at Florence, and worked in it and for it until his death in 1529. He is known chiefly by two works—the one a picture of 'Christ as a Man of Sorrows,' signed and dated 1504, in the Carmine; the other, an altar-piece, representing 'Christ adored by the Virgin and St. Joseph,' signed and dated 1519, in the Scuola della Carità, at Savona.

ANTONIO, PEDRO, was born at Cordova in 1614, and was a scholar of Antonio del Castillo. Some pictures which he painted for the convent of San Pablo at Cordova, established his character as a good colourist. He died in 1675 in his native city.

ANTONIO DA FERRARA. See FERRARA.

ANTONIO DA MONZA, Fra. See MONZA.

ANTONIO DA MURANO. See MURANO.

ANTONIO DA TRENTO. See TRENTO.

ANTONIO DE HOLANDA. See HOLANDA.

ANTONIO DE SAN ANTONIO. See SAN ANTONIO.

ANTONIO VENEZIANO. See VENEZIANO.

ANTONISSEN, HENRICUS JOSEPHUS, a painter of landscapes and cattle, was born at Antwerp in 1737. He entered the studio of Balthazar Beschey, in 1752-53, and three years later he was free of the Guild at Antwerp of which he was twice Dean. His works are mostly in private collections on the Continent. In the Städel Gallery at Frankfort there is a 'Landscape with Cattle' by him; signed and dated 1792. He died at Antwerp, in 1794. He instructed numerous scholars, and amongst them the celebrated Ommeganck.

ANTONISZOON, CORNELIS. See ANTHONISZOON.

ANTONJ, DEGLI. See ANTONIO, ANTONELLO D'.

ANTUM, AART VAN, was a Dutch marine-painter, who flourished from about 1630 to 1640. A sea-piece by him, signed *A. A.*, is in the Berlin Museum.

APARICIO, JOSÉ, a Spanish historical painter, was born at Alicante, in 1773, and studied in Paris under David. His chef-d'œuvre, 'The Redemption of Algerian Captives,' is in the Madrid Gallery. He died in Madrid, in 1838.

APELDOORN, JAN, a landscape painter and designer, was scholar to Jordan Hoorn, at Amersfoort, where he was born in 1765. He painted but few pictures in oil. He resided nearly fifty years at Utrecht, but died in his native town in 1838.

APELLES, the greatest of all Grecian painters, was probably born at Colophon in Ionia, although, according to Pliny and Ovid, he was a native of the isle of Cos; whilst Strabo and Lucian call him an Ephesian. Neither the date of his birth, nor that of his death, is known; it is only certain that he flourished from before B.C. 336 until after B.C. 332. He was a disciple of Pamphilus, and was probably of a distinguished family, as no student of mean birth was admitted into the school of that master. Combining in himself all the excellences of the artists who had preceded him, and endowed with a genius capable of contending with the most arduous difficulties, Apelles is generally supposed to have carried art to the highest attainable perfection. He not only excelled in composition, design, and colouring, but also possessed an unbounded invention. He was select and beautiful in his proportions and contours, and, above all, his figures were always distinguished by an unspeakable grace, which was peculiar to him, and may be almost said to have been the effect of inspiration. No painter ever applied to the study of his art with more persevering assiduity than Apelles. He never permitted a day to pass without practising some branch of his art; hence the proverb, *Nulla dies sine linea.*

His extraordinary talents, and the polished accomplishments of his mind, secured him the patronage and esteem of Alexander the Great, from whom he received the exclusive privilege of painting his likeness. Among others, was a portrait of Alexander holding a thunderbolt, painted on the walls of the temple of Diana, at Ephesus: which was so admirably executed, that Plutarch reports that it used to be said there were two Alexanders, one invincible, the son of Philip, the other inimitable, the work of Apelles. For this picture he received twenty talents (£4320).

But his most admired production, which is said to have cost the enormous sum of 100 talents (£21,600), was a picture of Venus rising from the sea, called 'Venus Anadyomene,' which was painted for the temple of Æsculapius at Cos, and which Ovid has celebrated in his verses:

> Si Venerem Cois nunquam pinxisset Apelles,
> Mersa sub æquoreis illa lateret aquis.

Pliny asserts that Alexander permitted his favourite mistress, the beautiful Campaspe, to sit to him for his Venus, and that the painter became so enamoured of his model, that the conqueror resigned her to him. Other writers pretend that Phryne served him as a model for his Venus. We are told by Ælian, in his 'Various Histories,' that, having painted a portrait of Alexander on horseback, which was not so much admired as it deserved by the monarch, whose horse neighed at the sight of the charger in the picture, Apelles said to Alexander: "Sire, it is plain that your horse is a better judge of painting than your Majesty."

One of this painter's disciples having shown him a picture of Helen, which he had loaded with gold, "Young man," said the painter, "not being able to make thy Helen beautiful, thou hast resolved to make her rich."

One of the chief excellences of Apelles in portrait painting was to give so perfect a resemblance of the person represented, that the physiognomists were able to form a judgment as easily from his pictures as if they had seen the originals. This readiness and dexterity in taking a likeness was of singular utility to the painter, in extricating him from a very perilous dilemma into which he was thrown at the court of Ptolemy. When that prince reigned in Egypt, Apelles, who had not the good fortune to be in favour with Ptolemy, was driven by a storm into the port of Alexandria, where his enemies suborned a mischievous fellow, who was one of the king's buffoons, to play a trick upon him, by inviting Apelles, in the king's name, to supper. On his arrival, finding Ptolemy surprised, and not very well pleased with his visit, he apologized for his coming by assuring the king that he should not have presumed to wait upon him but by his own invitation. Being required to point out the person who had thus imposed upon him, he sketched his portrait from memory, with a coal upon the wall, which Ptolemy instantly recognized to be his buffoon. This adventure reconciled him to Ptolemy, who afterwards loaded him with wealth and honours.

Antiphilus, a painter of reputation, though greatly inferior to Apelles, who was then at the court of Ptolemy, accused him of having been implicated in the conspiracy of Theodotus, governor of Phœnicia, affirming that he had seen Apelles at dinner with Theodotus, and that, by the advice of that painter, the city of Tyre had revolted, and Pelusium had been taken. The accusation was totally groundless, Apelles never having been at Tyre, and having no acquaintance with Theodotus. Ptolemy, however, in the height of his resentment, without examining into the affair, concluded him guilty, and would have punished him with death, had not an accomplice of the conspirators declared his innocence, and proved that the accusation originated in the jealousy and malevolence of Antiphilus. Stung with confusion at having listened to so infamous a slander, Ptolemy restored Apelles to his favour, presented him with a hundred talents, to compensate for the injury he had sustained, and condemned Antiphilus to be his slave.

On his return to Greece, as a memorial of the persecution, and to avenge himself of his enemies, Apelles painted an allegorical picture representing 'Calumny,' in which he seems to have exerted all his inventive faculties. Of this ingenious composition, Lucian has furnished us with the following description: "On the right of the picture was seated a person of magisterial authority, to whom the painter has given large ears, like those of Midas, who held forth his hand to Calumny, as if inviting her to approach. He is attended by Ignorance and Suspicion, who are placed by his side. Calumny advanced in the form of a beautiful female, her countenance and demeanour exhibiting an air of fury and hatred. In one hand she held the Torch of Discord, and with the other dragged by the hair a youth, personifying Innocence, who, with eyes raised to heaven, seemed to implore the succour of the gods. She was preceded by Envy, a figure with a pallid visage and an emaciated form, who appeared to be the leader of the band. Calumny was also attended by two other figures, who seemed to excite and animate her, whose deceitful looks discovered them to be Intrigue and Treachery. At last followed Repentance, clothed in black, and covered with confusion, at the discovery of Truth in the distance, environed with celestial light." Such was the ingenious fiction which indicated the vengeance of Apelles, and which may be regarded as one of the most admirable examples of emblematical painting that the history of the art affords. Raphael made a drawing from Lucian's description of this picture; it is now in the Louvre.

It was customary with Apelles to exhibit his pictures publicly, not for the purpose of being flattered with the incense of applause, but with an intention of profiting by whatever just criticism might be made on the work. That the public might feel themselves at liberty to express their sentiments freely, he usually concealed himself behind a panel, that his presence might not be a restraint on the expression of their judgment. On one of these occasions, a cobbler found fault with some incorrectness in the representation of a slipper, and Apelles, convinced of the judicious observation of the artisan, made the necessary alteration. The picture being again offered to public view in its improved state, the cobbler, proud of the success of his first criticism, ventured to find fault with the leg, when Apelles, discovering himself, addressed to him the well-known sentence which has since become proverbial, *Ne supra crepidam sutor.* The modesty of this great painter was not less worthy of admiration than his extraordinary talents. Far from being jealous of his contemporaries, he not only extolled their merit, but, favoured as he was by fortune, made use of his wealth in promoting the interest of his rivals. His generous conduct to Protogenes is generally known, and is more particularly noticed in the account of that painter. Apelles wrote a work on painting, which has unfortunately been lost.

APENS, C., a Dutch engraver, who worked at Gröningen in the second half of the 17th century. He engraved the portraits of Samuel Maresius, D.D., and other persons.

APOLLODORUS, a Greek painter, was a native of Athens, and flourished about B.C. 408. He was the first who succeeded in the blending of tones, and in the distribution of light and shadow, and may be called the inventor of chiaroscuro. Among his works is mentioned a picture of 'Ajax struck by Lightning,' which was formerly at Pergamus.

APOLLONIO, Giacomo, was born at Bassano in 1582 or 1584. He was the grandson of Jacopo da Ponte, and received instruction in art from his uncles Girolamo and Giambattista da Ponte. His style is precisely that of his instructors, and his works are only distinguished from theirs by a less vigorous tone and a less animated touch. In the cathedral at Bassano is a 'Magdalene' by this master; and a picture of 'Christ on the Cross, adored by St. Bonaventura,' signed and dated 1611, is in the church of the Padri Riformati; but his most esteemed work is the 'Martyrdom of St. Sebastian,' in the church dedicated to that saint. He died in 1654, and was buried in San Francesco, in Bassano.

APONTE, Pedro de, (or Ponte), who was born at Saragossa in the beginning of the 15th century, was painter to John II. of Aragon. Ferdinand V. took him to Castile, and appointed him 'pintor de cámera' in 1479. He is said to have studied in Italy under Luca Signorelli and Ghirlandaio. He may be considered one of the founders of the school of Aragon. He painted an altar-piece in the parish church of San Lorenzo at Huesca.

APOSTOOL, Cornelis, a Dutch amateur painter, and engraver in aquatint, was born at Amsterdam in 1762. He visited England, but returned home in 1796, and was in 1808 appointed director of the Amsterdam Museum, which office he held until his death in 1844. He engraved a portrait of Lavinia Fenton, afterwards Duchess of Bolton, after Hogarth, as well as landscapes for the 'Beauties of the Dutch School,' 'Select Views in the South of France,' 'Travels through the Maritime Alps,' and Daniell's 'Views of Hindostan.'

APPEL, Jakob, was born at Amsterdam in 1680. After passing some time under Timotheus de Graaf, he was instructed in landscape painting by David van der Plaas. According to Descamps, he at first imitated the works of Tempesta, but changed his manner, and adopted that of Albert Meijeringh. His landscapes are not without merit; but he was more successful in his portraits. He died in 1751 at Amsterdam.

APPELIUS, Jean, who was born, it is said, in Switzerland, flourished at Middelburg in the second half of the 18th century as a painter of portraits,

history, and landscapes. His productions are generally large, and exhibit much artistic talent.

APPELMAN, Barend, was born at the Hague in 1640, and in his youth visited Italy. His landscapes are taken from the views in the vicinity of Rome. In 1676 he entered the Painters' Guild at the Hague. He was at one time employed by the Prince of Orange, and decorated a saloon in the palace at Soestdijk with very pleasing landscapes painted in a good style, and well coloured. He also painted portraits, and put in the landscape backgrounds of many of the portraits of Jan de Baan and others. He died in 1686.

APPELMANS, G., was a native of Holland, and flourished at Leyden about the year 1670. He was chiefly employed in engraving portraits and other book-plates for the publishers. He also engraved the portrait of Thomas Bartholinus, and the plates for the 'Anatomia Bartholiniana,' published in 1674. They are neatly executed, but in a stiff, formal style.

APPERT, Eugène, who was born at Angers in 1814, went to Paris in 1837, and became a disciple of Ingres. He painted numerous pictures of merit, among which are a portrait of 'Pope Alexander III. as a Beggar,' which is now in the Luxembourg; 'Nero before the dead body of Agrippina,' in the Museum of Montauban, and several pictures of religious subjects in the hospital of Angers. Appert painted genre and historical subjects, and also still-life. He was a Chevalier of the Legion of Honour. He died at Cannes in 1867.

APPIANI, Andrea, 'the elder,' who was born at Milan in 1754 (or 1761 ?), excelled both in fresco and oil painting. In his style there is much originality, and a gracefulness which approaches that of Correggio. His best performances in fresco are to be seen in the palace at Milan; they have been engraved by Rosaspina and others. Of his works in oil, 'Rinaldo in the garden of Armida,' 'Olympus,' and 'Venus and Cupid,' are specimens of great beauty. Napoleon sat to him for his portrait, and appointed him his painter. A portrait of 'Napoleon enthroned between Victory and Peace' is in the Leuchtenberg Gallery, at St. Petersburg, a 'Boaz and Ruth' is in the Belvedere, at Vienna. At the restoration of the Bourbons he lost his pension, and an attack of apoplexy, which he had suffered in 1813, having rendered it impossible for him to paint, he was reduced to the extremity of selling all his drawings and other valuables to procure subsistence. He lived in this condition until 1817, when another attack of apoplexy caused his death at Milan. He was a member of the Legion of Honour, and a knight of the Iron Crown.

The following works are also by him:

Milan.	*Gallery.*	Portrait of Himself.
"	"	Jupiter crowned by the Hours.
"	"	Portrait of Bonifazio Asioli, musician.
"	"	Portrait of General Charles-Antoine Desaix.
"	"	Portrait of Napoleon Buonaparte.
"	"	Apollo and the dying Hyacinthus (*fresco*).
"	"	Daphne pursued by Apollo (*fresco*).
"	"	St. John the Evangelist (*fresco*).
"	"	Apollo's Chariot.

APPIANI, Andrea, 'the younger,' who was the great-nephew of the painter of the same name, was born in 1817. He studied at Rome under Minardi and Frans Hayez, and became a good historical painter. He was employed by the King of Italy, the Emperor of Austria, and other personages of celebrity. Of his works may be mentioned 'Petrarch and Laura' (1852); 'Laban and Jacob,' and 'La povera Maria' (1859). He died in 1865.

APPIANI, Francesco, was born at Ancona in 1704, and was a scholar of Domenico Simonetti, called Il Magatta. He afterwards studied at Rome, in the time of S. Conca and Mancini—with whom he lived in habits of intimacy—and acquired a pleasing and harmonious style. Of this he has given proof in his picture of 'The Death of St. Domenick,' which was painted by order of Benedict XIII. for the church of San Sisto Vecchio in Rome, and procured him the honour of a gold medal and chain. He resided the greater part of his life at Perugia, where he decorated the choir of the cathedral, and many of the churches. He died in 1792.

APPIANI, Niccolò, (or Appiano), a Milanese painter, who flourished about the year 1510. It is said that he was a scholar of Leonardo da Vinci, and Cesariani compares him with the greatest masters of the age. Two works in the Brera, the 'Baptism of Christ,' and the 'Adoration of the Magi,' are ascribed to Appiani.

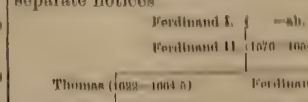
APPIER, Jean, called Hanzelet, an engraver and etcher, flourished in Lorraine in the first half of the 17th century. His works, which are executed in Callot's early manner, bear dates from 1610 to 1630, and are signed with the initials *I. A. H.* (Jean Appier Hanzelet), or *I. A.* (Jean Appier), or in full. Besides the following, he executed various engravings of pyrotechnic instruments used in war and for amusement.

Portrait of Elisée de Haraucourt, Governor of Nancy. *Faict a Nancy par Jean Appier*, 1610 (*an etching finished with the graver*).
Ornamental Title-page and small Views of a Journal of a Travel in the Levant.
Title-page. An Allegory. *I. A. Hanzelet, fecit*, 1617.
Missale Romanum, 1621.

APSCH, Jerom Andreas, a German engraver on wood, born at Nuremberg about the year 1490. He assisted Hans Burgkmair in executing the woodcuts for a book published at Vienna, entitled *Der Weyss Kunig*, or 'The Wise King,' containing the principal events of the life and reign of the Emperor Maximilian I. He died in 1556.

APSHOVEN. Concerning a family of artists of this name much uncertainty has been expressed. The two brothers, Thomas (miscalled Theodor), and Ferdinand, have been, by some, considered to be the same man. As regards the spelling of the surname, it is sometimes found Apshoven, and sometimes Abshoven or Abtshoven, but the first seems to be the most correct form.

The following are the members of the Apshoven family who practised art at Antwerp in the 16th and 17th centuries. Some are too unimportant for separate notices



Waagen mentions a Michael van Apshoven, but he is not recorded by any other author. The information given below is taken, in a great measure, from Meyer's 'Künstler-Lexikon.'

APSHOVEN, Ferdinand van, 'the elder,' is recorded to have been baptized at Antwerp, on the

17th of May, 1576. In 1592-93 he entered the atelier of Adam van Noort, and in 1596-97 he was free of the Guild of Painters of that city. He was both an historical painter and a portraitist; but no work by him exists. That he was successful as a teacher in art is evident, for the records of the Guild mention seven pupils of his. He died in 1654 or 1655.

APSHOVEN, Ferdinand van, 'the younger,' son of the painter of the same name, and brother of the more celebrated Thomas, was baptized in 1630. He was a pupil of Teniers the younger, and in 1657-58 he was admitted to the Antwerp Guild as a master's son. In 1664 he took the oath as Captain in the 13th Division of the 'Civic-guard.' In 1678-79 he was offered, but declined to accept, the office of Dean to the Guild. In 1694 he died, and was buried in the church of St. Walburg, in Antwerp. Ferdinand van Apshoven's pictures, like those of his brother, closely resemble the style of Teniers, under whose name many of them have passed. An Interior, with two figures—almost equal to a Teniers—is in the Rotterdam Museum; another Chamber, with three figures, is in the Museum at Dunkirk; and a third, 'Peasants in a Tavern,' is in the possession of M. van Lorius, of Antwerp.

APSHOVEN, Thomas van (miscalled Theodor), son of Ferdinand the elder, was baptized at Antwerp on the 30th of November, 1622. He became the favourite pupil of David Teniers the younger, whose style he imitated with much success. We find various records of Apshoven. In 1652 he took the oath as standard-bearer in the 6th Division of the Civic-guard, and in 1657 he was made Captain of the 8th Division. His death occurred between the 18th of September, 1664, and the same day in the following year. Apshoven's pictures, like those of his master, represent village festivals, the interiors of cabarets, with peasants regaling and amusing themselves, corps-de-gardes, and chemists' laboratories, in all of which he approached so near to the admirable style of his instructor, that his pictures may easily be mistaken for those of Teniers. His touch is uncommonly light and spirited, and his colouring clear and silvery. The works of this painter are frequently met with in Flanders, where they are judged worthy of being placed in the best collections. The Dresden Gallery has a picture of fruits, &c., by him, signed 'T. V. Apshoven.' The Darmstadt Gallery has a Landscape, painted in 1656; the Cassel Gallery 'Dancing Peasants;' and the Prague Gallery, an Interior, by Apshoven.

AQUA, Cristofono dall'. See Dall' Acqua.

AQUILA, Arnoud. See Halen.

AQUILA, Francesco Faraone, an eminent Italian engraver, was the nephew (not the brother) of the celebrated Pietro Aquila: he was born at Palermo about 1676, and established himself at Rome about the year 1690, and laboured there till about 1740. His engravings are numerous, and some of them highly esteemed. His style of execution is perhaps neater than that of Pietro, but he is very inferior to him in correctness of drawing and expression. He sometimes worked with the graver only, but his plates in that way are cold, wanting in effect, and by no means equal to those in which he called in the assistance of the point. Some of his prints are after his own designs. Among his works is a set of nineteen large plates of the 'Stanze' of the Vatican, after Raphael, entitled *Picturæ Sanctij Urbinatis ex Aula et Conclavibus Palatii Vaticani* (1722); also as below:

St. Rosalia; *from his own design.*
Mars, with his armour hung on a tree; *the same.*
The Cardinal Casini; *after Vicinelli.*
The Cardinal Giuseppe Maria de Thomasijs; *after P. Nelli.*
La Vierge au Panier; *after Correggio.*
The Last Supper; *after Albani.* 1711.
The First Vault in the Vatican; *after Ciro Ferri;* 1696; circular.
Two cupolas, one in the chapel of the Holy Sacrament, and the other in the church of San Sebastian; *after Pietro da Cortona;* circular.
Another cupola, in the Chiesa Nuova; *after the same painter;* circular.
A Warrior, to whom Mars offers a sword, and Minerva a crown of laurel; *after Ant. Bonfigli.*
The Victory of Constantine over Maxentius; *after And. Camassei.*
The Triumph of Constantine; *after the same.*
The dead Saviour in the lap of the Virgin Mary, with St. Mary Magdalene, and St. Francis; *after Carracci.*
A Bishop announcing to the Virgin Mary the arrival of the body of St. Helena.
The Repose in Egypt, with St. Joseph at work in the background.
The Bark of St. Peter; *after Lanfranco.*
Our Saviour with a Glory, the Virgin Mary, St. Ambrose, and St. Charles Borromeo; *after Carlo Maratti.*
Three large prints—Of the vault of St. Francis Xavier at Naples; *after Paolo de Mattei.*
Venus showing the arms to Æneas; *after N. Poussin.*

AQUILA, Giorgio, called 'Maestro Giorgio da Firenze,' flourished from 1314 to 1325. He was a native of Florence, and is said to have been the first Italian artist who used nut oil in painting.

AQUILA, Pietro, the uncle of Francesco, was born at Marsala, near Palermo, probably between 1640 and 1645. The early part of his life was passed in a seminary, preparatory to his devoting himself to an ecclesiastical life; and on his arrival at Rome he actually became a monk, which seclusion, however, did not prevent his following his natural inclination for art. He died toward the close of the 17th century. According to Baldinucci he was a respectable painter, but his reputation has reached a higher rank as an engraver. His drawing is extremely correct, and he etched his plates in a bold and free manner. His best prints are those he engraved after the Carracci, which are very highly esteemed, and the five mentioned below after Pietro da Cortona are very fine. The number of his plates is very considerable, some of which are engraved from his own compositions: viz.

A

SUBJECTS AFTER HIS OWN DESIGNS.

The Adoration of the Magi.
The Flight into Egypt; dedicated to B. C. de Vingtemilliis.
The Holy Family, with St. John kissing the foot of our Saviour.
Lions fighting; an emblematical subject; inscribed *spes suscitat iras.*
Fourteen plates containing 160 medallions of Roman Emperors, from medals in the cabinet of Queen Christina of Sweden.

SUBJECTS AFTER ITALIAN MASTERS.

St. Luke, Patron of the Academy; *after Lazzaro Baldi.*
Sacrifice of Polyxena; *after Pietro da Cortona.*
Xenophon returned from the Chase; *after the same.*
The Rape of the Sabines; *after the same.*
The Battle of Arbela; *after the same.*
The Triumph of Bacchus; *after the same.*
Moses and the Daughters of Jethro; *after Ciro Ferri.*
Moses striking the Rock; *after the same.*
The Virgin Mary appearing to St. Alexis; *after the same.*

The Vestals keeping up the sacred fire; *after the same.*
La Vierge au Pistolet; *after Carlo Maratti.*
The Triumph of Religion; *after the same.*
St. Luke showing the Virgin Mary the portrait he had painted of her; *after the same.*
The Death of the Virgin; *after Morandi.*
The Bible of *Raphael*, a set of fifty-two prints; entitled *Imagines Veteris ac Novi Testamenti.* Cesare Fantetti engraved thirty-seven of the prints in this Bible; the remaining fifteen are by Pietro Aquila, and are very superior to those of Fantetti.
The Farnese Gallery, in twenty-five plates, with the statues and ornaments.
The Chamber of the Palace Farnese, in thirteen plates; inscribed *Imagines Farnesiani Cubiculi.*
The Assembly of the Gods, from the painting by *Lanfranco*, in the Villa Borghese at Rome; in nine plates.

There are some other plates by this artist, which will be found described in the 'Dictionnaire des Artistes,' by Heineken, and in Meyer's 'Allgemeines Künstler-Lexikon.'

AQUILA, Pompeo dall'. See Dall' Aquila.

AQUILIO, Antonio, called Antoniasso, Antoniacci, or Antonazo, was a painter who flourished in Rome in the latter part of the 15th century. He was much employed for the churches and convents; but his style was only mediocre. A painting by him of the year 1464 is in the sacristy of the convent of Sant' Antonio del Monte at Rieti. It represents the Madonna and Child with SS. Anthony and Francis. Another, of the year 1483, is in the cathedral of Velletri, and a third is in the cathedral of Capua. It was executed in 1489 for Girolamo Gaetano, Archbishop of Capua, and bears the following inscription: ANTONATIUS ROMANUS M. FOR. P. MCCCCLXXXIX. It has been much injured by restoration. Antoniasso died about 1500.

AQUILIO, Marco, a son of Antonio Aquilio, is the author of the 'Resurrection,' still preserved in the refectory of the convent of Santa Chiara, at Rieti. The predella contains scenes drawn from the Passion; on the border of one of them can be read, Marcus Antonius Magñ Antonatii romanus depinxit M.D.X.L.

ARAGON, Juan de, an historical painter who resided at Granada in 1580, and was one of the distinguished professors who ornamented the beautiful monastery of St. Jerome.

ARALDI, Alessandro, who was born at Parma about the year 1465, studied under Cristoforo Casolli, of the school of Giovanni Bellini. He painted history in a style which Lanzi denominates *antico moderno.* In the Parma Gallery is a picture by this master, representing the 'Annunciation,' which is mentioned as a very creditable performance; and in the cathedral there is a fresco, executed by him in 1509, of the 'Virgin and Child, with St. Joseph.' The churches of his native city contain works by him. He died in or after 1530.

ARBASIA, Cesare, a native of Saluzzo, and a pupil of Federigo Zuccaro, flourished towards the close of the 16th century. He visited Spain during the reign of Philip II., and there executed some important works. His style is an imitation of the works of Leonardo da Vinci, and he is incorrectly stated to have been his scholar. His chief excellence was in fresco painting, to which the ceiling of the church of the Benedictine monks at Savigliano, the work in the Palazzo Pubblico of his native town, and other considerable paintings, bear testimony. He was an artist of great ability, and painted some excellent pictures at Malaga and Cordova, in fresco and oil. For a picture of the 'Incarnation,' and some other works in the cathedral of Malaga, he was paid three thousand ducats. At Cordova, in 1583, he painted in fresco, in the sanctuary of the cathedral, the martyrs of that place. Leaving Spain, probably with Federigo Zuccaro, his former master, he went to Rome, and was one of the founders of the Academy of St. Luke, of which Zuccaro was the first president. He is said to have died in Spain in 1614, and is ranked by Palomino and Cean Bermudez among the Spanish painters. Palomino's account of this painter is incorrect in almost every statement.

ARBO, Peter Nikolai, was born at Drammen, Norway, in 1831. He was a pupil in Copenhagen of Helsted, and studied from 1852 at the Düsseldorf Academy under Karl Sohn, and in Paris 1861-70. He was afterwards director of the drawing school at Christiania, where he died in 1892. Among his pictures, which generally represent northern legend and historical scenes, the principal are 'The Walkyries,' 'Asgards Reigen,' and 'The Wild Chase' in the National Gallery, Christiania. Others are 'Ingeborg,' 'Bjarke's and Hjalte's Death,' 'The Day,' 'Scenes from the Thirty Years' War,' 'Scenes from the Time of Louis XIV.,' and 'The Battle of Waterloo.'

ARBOS y AYERBE, Manuel, who was a good Spanish miniature painter, was sent to Rome by Ferdinand VII., and was subsequently court-painter to Isabella II. He died at Madrid in 1875.

ARCA, Leonardo dell'. See Dell' Arca.

ARCAGNUOLO (Arcagnolo, or Arcagno). See Cione, Andrea di.

ARCHER, John Wykeham, was born at Newcastle-upon-Tyne, in 1808. In 1820 he came to London, and became a pupil of John Scott, the celebrated engraver of animals. In 1827 he produced in Newcastle a series of large etchings of Fountains Abbey in Yorkshire, and etchings of the Abbey Church, and Abbot's Tower at Hexham. He then removed to Edinburgh, where he made a collection of drawings of the ancient edifices and streets of that town, after which he returned to London, and entered the studio of Messrs. W. and E. Finden, in order to improve himself in engraving upon steel. Having been elected a member of the New Society of Painters in Water Colours, he produced a series of drawings of St. Mary Overy, previous to its restoration, and of Lambeth Palace in all its parts. Archer was the author of 'Vestiges of Old London,' a large quarto volume, illustrated by etchings; likewise of a series of papers in Douglas Jerrold's Magazine, entitled 'The Recreations of Mr. Zigzag the Elder,' and of numerous contributions to different journals. His principal drawings are a series, some hundreds in number, of the ancient remains of London and its vicinity, in the William Twopenny collection, and a series of the antiquities of his native county of Northumberland, in the collection at Alnwick Castle. He also claimed to have revived the ancient practice of engraving on monumental brass, and produced several large monuments of this description from his own designs. He likewise painted a few works in oil. He died May 25, 1864.

ARCHIMEDES. See Genoels.

ARCIMBOLDO, Giuseppe, was born at Milan in 1533. He excelled in painting the interiors of kitchens, with fruit, vegetables, culinary utensils, &c., and occasionally introduced into his pictures grotesque figures and drolleries, formed of flowers and fruits, which at a distance appeared like

human figures. He was a favourite artist of the Emperors Maximilian II. and Rudolph II., in whose service he was employed the greater part of his life. He died at Milan in 1593. Four works by him are in the Belvedere at Vienna—'Summer' and 'Winter,' which he painted in 1563; 'Fire' three years later; and 'Water.'

ARCIONI, DANIELE, (or CIRCIONI,) a worker in *niello*, who is highly praised by Ambrogio Leone, is little known in the history of the arts. He appears to have been a contemporary of Maso Finiguerra and other eminent *niellotori*. He flourished at Milan about 1500.

ARCO, ALONSO DEL. See DEL ARCO.

ARDEMANS, TEODORO, an eminent architect and painter, was born at Madrid in 1664, and studied painting in the school of Claudio Coello. His father was a German. As he chiefly followed architecture, his works as a painter were few, but the fresco of the 'Apotheosis of St. Francis' with which he ornamented the vault of the sacristy of San Francisco at Madrid was considered a masterpiece. No painting by him now remains. He was made painter to the king in 1704, and held that post till his death, which took place at Madrid in 1726. He designed the celebrated frontispiece to the 'Diario de los Viages de Felipe V.,' which was engraved by Edelinck; and it is said that he himself practised the art of engraving.

ARDENTE, ALESSANDRO, a Piedmontese painter, who appears, from the dates on his pictures, to have flourished from the year 1565 to 1592. In the church of San Paolo, at Lucca, is a picture of St. Antonio Abate, signed, and bearing the former date; and at Moncaliere, near Turin, an altar-piece of the 'Adoration of the Magi,' with the latter. At Turin, in the Monte della Pietà, is a picture of the 'Conversion of St. Paul,' by Ardente, painted with a grandeur of style that would induce us to think he was educated in the Roman school. He was painter to Duke Charles Emmanuel of Savoy, in whose service he died in 1595.

AREGIO, PABLO DE, (ARIGO, or ARREGIO,) is named among the Spanish painters, but it is more than probable that he was an Italian, as his name imports (Paolo da Reggio, or Arezzo). He painted, in 1506, in conjunction with Francesco Neapoli, the doors of the high altar of the cathedral of Valencia, with subjects from the Life of the Virgin, which are admired for correct design, noble character, grandeur of form and expression, and all those fine qualities in art that belong to the school of Leonardo da Vinci, of whom both the painters are supposed to have been pupils.

ARELLANO, JOSÉ DE, a Spanish flower painter of the 18th century, is represented in the Madrid Gallery by two works.

ARELLANO, JUAN DE, born at Santorcaz in 1614, was a scholar of Juan de Solis, but not succeeding in the higher branches of art, he copied the flower-pictures of Mario di Fiori, and afterwards by attention to nature became very eminent in that department. His pictures are highly esteemed in Spain, and are to be found in most of the collections. There are six flower-pieces by him in the Madrid Gallery. He died at Madrid in 1676.

ARELLIUS was a painter of some celebrity, at Rome, a short time before the reign of Augustus. From the manner in which he is mentioned by Pliny, he must have possessed considerable ability. That writer reproaches him severely for having selected, as the models for his goddesses, the most celebrated courtesans of his time; a reproach which he never thought of making to some of the greatest artists of Greece, who constantly availed themselves of the same practice.

ARENDS, JAN, born at Dordrecht in 1738, was a brother of the poet Roelof Arends. He was a pupil of J. Ponse, and painted landscapes and marine subjects. He laboured many years at Amsterdam and Middelburg, but returned eventually to Dordrecht, where he died in 1805. He was well skilled in perspective, and practised engraving.

ARENIUS, OLOF, a Swedish portrait painter, and son of a minister in Upland, was born in 1701. He studied under David von Krafft, and afterwards went to the Netherlands to study the old masters. His portraits and miniatures in oil are much esteemed, and are to be found in all the public galleries, as well as in the best private collections, in Sweden. Many of them have been engraved. He died at Stockholm in 1766.

ARETINO. See SPINELLI.

ARETUSI, CESARE, was a native of Bologna, where he flourished in the second half of the 16th century. It is not said under whom he studied, but he formed his style from the works of Bagnacavallo. In conjunction with Giambattista Fiorini, he painted the cupola of the cathedral of San Pietro at Bologna. Aretusi died in 1612. His portraits are very highly esteemed, and his great success in that line accounts for his having executed so few historical works. Several of the most illustrious personages of his time sat to him, and his portraits have a beauty of colour and a breadth that remind us of the works of Correggio. Lanzi observes that he was distinguished as a colourist in the Venetian taste, but in point of invention weak and dull, while Giambattista Fiorini, on the other hand, was full of fine conceptions, but worthless in his colouring. These two artists formed an intimate friendship, and by uniting their powers produced paintings of considerable merit. The following works, entirely executed by Aretusi, are at Bologna: in San Benedetto, a 'Deposition from the Cross;' in San Francesco, an 'Annunciation,' and a 'Conception;' in San Giovanni in Monte, 'The Birth of the Virgin;' in the Theatine Church, 'St. Bartholomew;' in Santa Maria della Carità, a 'Madonna, with Charity and St. Francis.' He could assume the style of almost any painter, and even pass off his imitations for originals. Those of Correggio were particularly successful, and he received a commission to execute a copy of the celebrated 'Notte,' by that master, for the church of San Giovanni in Parma. Mengs, who saw it, declared that were the original at Dresden by any accident lost, it might be well replaced by so fine a replica. This performance obtained for him the honour of copying the painting executed by Correggio for the tribune of the same church, which had been removed to extend the choir; and that picture, says Ruta, in his *Guida*, from its accurate imitation of the taste displayed in the original, of its conception and of its harmony, led those unacquainted with the fact to suppose it to be the work of Allegri. This is confirmed by Pungileoni in his 'Memorie istoriche di Antonio Allegri, detto Il Correggio.'

ARETUSI, PELLEGRINO DE, (generally called PELLEGRINO MUNARI, and also PELLEGRINO DA MODENA,) was instructed in painting by his father, Giovanni, who flourished at Modena in the latter

part of the 15th century. In 1509 he painted an altar-piece for the hospital of Santa Maria de' Battù (afterwards Santa Maria della Neve), which gained him great reputation. The celebrity of Raphael, then in the zenith of his fame, drew him to Rome, where he had the advantage of being admitted into the school of that inimitable painter. His talent was soon discovered by his able instructor, and he was selected by him to assist in the great works he was then engaged on in the Vatican. He was entrusted to paint, from the designs of Raphael, the 'Histories of Jacob and Solomon,' which he executed entirely to the satisfaction of his master. Besides these, he painted some pictures of his own composition for the churches at Rome, particularly in Sant' Eustachio (now perished), and in San Giacomo degli Spagnuoli, where he painted, in fresco, the life of St. James. After the death of Raphael he returned to Modena, where he was employed on several of the public edifices, and painted in the church of San Paolo his celebrated picture of the 'Nativity of Christ,' which was designed with all the grace and dignity of his great teacher. He also painted the 'Adoration of the Magi,' in San Francesco, and the 'Coronation of the Virgin,' in the church of the Servites. This eminent artist was high in the public esteem, and in the midst of a brilliant career, when the world was deprived of his talents by an unforeseen and dreadful catastrophe. His son happened to have a quarrel with one of his companions, which ended in the death of his antagonist. Pellegrino, apprised of the fatal accident, ran out into the street, to endeavour to save his son from the pursuit of justice; he was encountered by the relatives of the deceased, who fell upon him with the greatest fury, and killed him. This tragical event happened in 1523. No scholar of Raphael approached nearer to him in the sublime character of his heads, and the grandeur of his forms.

AREVALO, J. C. DE. See CANO.

AREZZO, JACOPINO DA, a miniature painter of the 15th century, illustrated, about 1435, a Bible, Prayer-book, &c., for the Marchese da Ferrara, and shortly afterwards the 'Commentaries' of Cæsar and a 'Theseus,' the works of Albertus Magnus, a Psalter, and a book of love-songs.

AREZZO, MONTANO D', flourished about the end of the 13th, and the commencement of the 14th, centuries. In 1305 he painted two chapels of the Castel Nuovo, and in 1306 two chapels of the Castel del Uovo, at Naples. He was a favourite of King Robert, who knighted him in 1310. The chapel of the Monastery of Monte Vergine, near Avellino, has a picture of the Madonna said to be by him. The Dormitory dei Giovannetti of the Seminario Urbano, at Naples, has a half-length picture of a Bishop by him. The dates of Montano d'Arezzo's birth and death are no longer known, and little can now be found belonging to this artist.

ARFIAN, ANTONIO DE, a native of Triana, a suburb of Seville, studied under Murillo and Luis de Vargas. He was employed on several important works, both in fresco and in oil; among which was the grand altar-piece of the cathedral which he painted in 1554, in concert with Antonio Ruiz. Neither the date of his birth nor that of his death has been mentioned by any writer, but he was still living in 1587, in which year, with his son Alonzo's assistance, he painted the 'Legend of St. George,' in the church of the Magdalene.

ARGENTO, ANTONIO DALL'. See ALEOTTI.

ARGUELLO, JUAN BAUTISTA, painted still-life in the cathedral at Seville, in 1594. Nothing further is known of him.

ARIAS FERNANDEZ, ANTONIO, an historical painter, was born at Madrid about 1620, and studied under Pedro de las Cuevas. At the age of fourteen he painted the great altar-piece of the Carmelite monastery at Toledo. This gained him much credit; yet, far from being inflated by the praises he received, he pursued his studies with great assiduity, and at the age of twenty-five was one of the best painters at Madrid. The Duke of Olivarez selected him to paint the series of portraits of the kings and queens of Spain which were in the old palace at Madrid. His death occurred in that city in 1684. The Madrid Museum has by him 'Christ with the tribute money,' and 'Charles V. and Philip II. of Spain, seated on a throne.' He left a daughter, who practised portrait-painting with success.

ARIDICES, of Corinth, was, with Telephanes, the first to improve upon the earliest essays of Greek artists, which consisted in tracing a simple outline. Aridices introduced other lines indicative of the internal parts of the figure, but it was still only an outline without colour.

ARIENTI, CARLO, (or ARRIENTI,) one of the earliest painters of the modern Italian school, was born at Milan about 1800 (or at Arcore near Monza in 1794); and became President of the Academy in that city. He was summoned to Turin by Charles Albert to paint in the royal palace a battle-piece representing a victory gained over the Austrians. Arienti then settled in Turin, and was made President of the Art Academy, and became the instructor of numerous good artists. He subsequently accepted the presidentship of the Academy at Bologna, where he died in 1873. He painted historical pictures of large dimensions. A 'Murder of the Innocents' by him is in the Belvedere Gallery at Vienna.

ARIGO. See AREGIO.

ARIJAENSZ, PIETER. See AARTSEN.

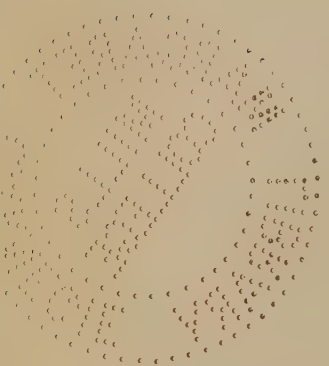
ARISTEIDES, a celebrated Greek painter who flourished about B.C. 360—330, was a native of Thebes. He was a brother and pupil of Nicomachus, and contemporary with Apelles. He excelled in painting battle pictures; one of the most celebrated of which was 'The Capture of a City,' in which the expressions of a dying woman and her infant were much admired: Alexander the Great took this picture to Macedonia. Aristeides also painted a 'Battle with the Persians,' in which there were one hundred figures; this was purchased for a large sum by Mnason of Elatea. Attalus, king of Pergamus, bought a picture by Aristeides, 'A Sick Man on his bed,' for 100 talents (about £23,600), and Pliny says that Lucius Mummius refused more than 200 talents for a 'Bacchus' which he captured at the siege of Corinth, and placed in the temple of Ceres at Rome. An unfinished picture of 'Iris' is mentioned by Pliny as having excited great admiration.

ARISTOLAUS, a Greek painter who flourished about B.C. 308, was a native of Athens, and son and disciple of Pausias. He was celebrated among the painters of his time for the severity of his style; from which we may infer that he united a purity of form with a strict simplicity in his compositions. His pictures were usually confined to a single figure, and he made choice of those eminent personages whose memory was endeared

E. ARMITAGE

Hanfstängl photo] [*Tate Gallery, London*

JUDAS ISCARIOT



to their country by their virtues and exploits. Among these were Theseus, Epaminondas, and Pericles.

ARISTOPHON, the son and pupil of the elder Aglaophon, and brother of Polygnotus, was a native of Thasos. Pliny, who places him among the painters of the second rank, mentions two works by him—'Ancæus wounded by the boar and mourned over by his mother Astypalæa;' and a picture containing figures of Priam, Helen, Ulysses, Deiphobus, Dolon, and Credulitas.

ARLAUD, Benoît, a younger brother of Jacques-Antoine Arlaud, was born at Geneva. He painted miniatures in Amsterdam and afterwards in London, where he died in 1719. A few of his portraits are known from engravings.

ARLAUD, Jacques Antoine, was born at Geneva in 1668. His first employment in art was the painting of small ornamental miniatures for the jewellers at Dijon. He however attempted some portraits, and was sufficiently successful to encourage him to settle at Paris, when he was about twenty years of age. It was not long before he distinguished himself in that metropolis, and his pleasing style of painting portraits and fancy subjects recommended him to the patronage of the Duke of Orleans, who, being fond of the art, became his pupil, and accommodated him with apartments in the palace of St. Cloud. He was also favoured with the protection of the Princess Palatine, who presented him with her portrait, set in diamonds, and on his expressing a desire to visit England, gave him, in 1721, a letter of recommendation to the Princess of Wales, afterwards Queen Caroline, whose portrait he had the honour of painting. He returned to Paris, where he remained for a few years, and having acquired an ample fortune, he settled in 1729 at Geneva, where he died in 1743. Works by him are in the Library and Museum of that city. His own portrait is in the Uffizi, Florence.

ARMANN, Vincenzo, (called Monsù Armanno,) a Fleming by birth, was born in 1598. He practised at Rome as a landscape painter, and his pictures are praised for their similitude to nature. Without much selection of ground, or trees, or accompaniments, they charm by their truth, and a certain stillness of colour, pleasingly chequered with light and shade. Passeri relates that he was imprisoned by the Inquisition for eating flesh on fast days, and that on his liberation he quitted Rome in disgust, and died at Venice in 1649 on his way back to his native country.

ARMENINI, Giovanni Battista, who was born at Faenza in 1540, and was a pupil of Perino del Vaga, published in 1587, at Ravenna, a work entitled, 'De' veri Precetti della Pittura;' but he is considered a better theorist than practitioner. He died in 1609.

ARMESSIN. See De l'Armessin.

ARMITAGE, Edward, was born in London in 1817. In 1835 he became a pupil at the École des Beaux Arts at Paris, of Paul Delaroche, who was then its chief, and, shortly after, largely assisted that artist in the decoration of the École with the famous Hemicycle. In 1842 he exhibited at the Salon, then held at the Louvre, his first picture, 'Prometheus Bound.' The following year the first competition took place for the decoration of the new Houses of Parliament, and at the exhibition held at Westminster Hall, Armitage, then only twenty-six years of age, was awarded the first of the three premiums of £300 for his cartoon 'Cæsar's First Invasion of Britain.' In 1844 he was again a competitor, and exhibited a cartoon 'Ophelia,' and two frescoes, but did not obtain a prize. With his 'Spirit of Religion' in 1845, however, he was successful, and obtained a prize of £200. In 1847 he was again successful, and awarded £500 for a painting in oil 'The Battle of Meeanee,' which was purchased by Queen Victoria, and is now at St. James's Palace. Subsequently he executed, in 1852, the fresco 'The Personification of the Thames' from Pope, and in 1854 'The Death of Marmion' from Scott, both in the upper waiting-hall of the House of Lords. After a year's study in Rome, Armitage, in 1845, made his *début* at the Royal Academy with 'Henry VIII. and Katharine Parr,' and a picture of the death of Nelson, entitled 'Trafalgar, 1805.' During the Crimean War he visited Russia, and on his return produced several military pictures: 'The Bottom of the Ravine at Inkerman' (1856), 'The Souvenir of Scutari' (1857), 'The Heavy Cavalry Charge at Balaclava,' and the 'Stand of the Guards at Inkerman.' After 1860 his pictures were generally of biblical subjects. These include 'Ahab and Jezebel' (1864), 'Esther's Banquet' (1865), now in the Diploma Gallery of the Royal Academy, 'The Remorse of Judas' (1866), presented by the artist, and now at the National Gallery of British Art, and 'Herod's Birthday Feast,' now in the Guildhall Art Gallery. He continued, with the exception of a few years, until 1893 to exhibit at the Royal Academy, but his pictures for several years previous to this date showed signs of diminishing artistic ability. In 1867 he was elected an associate, and in 1872 a full member of the Royal Academy, and in 1875 was appointed Lecturer on Painting. Being possessed of private means he was enabled to work independently at the subjects in which he was most interested. He executed gratuitously six wall paintings for Marylebone Parish Church, and the reredos in St. Mark's Church, Hamilton Terrace, St. John's Wood. In University Hall, Gordon Square, he painted at his own expense large frescoes of thirty-four figures in monochrome. The figures are over life size, and the composition twenty yards in length. He died at Tunbridge Wells in 1896. H. C. S.

ARMSTRONG, Cosmo, an English engraver of some repute at the beginning of the 19th century, engraved illustrations to Kearsley's Shakespeare (which appeared in 1805), to Cooke's Poets, and to the Arabian Nights. He was a Governor of the Society of Engravers, and exhibited as late as 1821.

ARNALD, George, born in Berkshire in 1763, was a pupil of William Pether, and at twenty-five years of age exhibited his first picture at the Royal Academy. He painted moonlight scenes, classical landscapes, and marine subjects, and in 1810 was elected an Associate of the Academy. One of his principal pictures, for which he received a commission of £500, was the 'Battle of the Nile,' now in Greenwich Hospital. He died in 1841.

ARNAU, Juan, a Spanish painter, who was born at Barcelona in 1595, was a scholar of Eugenio Caxes, at Madrid. He painted historical subjects, and was chiefly employed in the churches and convents of his native city. In the monastery of the Augustines there are several pictures painted by him, representing subjects from the life of St. Augustine, and in the church of Santa Maria del Mar is a picture of St. Peter receiving from

Angels the keys of the Church.' He died at his birthplace in 1693.

ARNHOLD, JOHANN SAMUEL, who was born in 1766 at Heinitz, a village near Meissen, studied in the Art School of the Porcelain factory of Meissen, of which he subsequently became professor. He was also court-painter in Dresden. He painted in oil and water-colours, and on porcelain and enamel. His pictures sometimes represented landscapes and hunting scenes, but he is chiefly famous for his fruit and flower pieces. He died in 1827.

ARNOLD, GEORGE, who was born in 1763, was elected an Associate of the Royal Academy in 1810. He was appointed landscape painter to the Duke of Gloucester. His exhibited works mostly represented English scenery—occasionally views in France. He died in 1841.

ARNOLD, HARRIET, a landscape painter, was born in 1787. Under her maiden name, Gouldsmith, this lady exhibited frequently at the Academy, and at the gallery of the Water Colour Society, of which she was elected a member in 1813. She also occasionally contributed to the Suffolk Street Gallery. She married, rather late in life, Captain Arnold, R.N. The last time Mrs. Arnold contributed to the Royal Academy was in 1854, when she sent a 'Landscape with Woodcutters' Cottages in Kent.' She died in January, 1863.

ARNOLD, HEINRICH GOTTHOLD, who was born in 1785 at Lamütz, near Radeberg in Saxony, studied under Schubert, and improved himself by studying the works of Titian, Guido Reni, and other great masters in the Dresden Gallery. He painted with much success portraits and sacred subjects for churches. He was a professor in the Academy of Dresden, where he died in 1854.

ARNOLD, JOHANN, an engraver of no great merit, was born at Königgräz in Bohemia, in 1735, and studied under Renz. From 1763 to 1772 he worked in Prague. We have by him, among other things, a small plate of 'Daniel in the Lions' Den,' and a 'Saul and the Witch of Endor,' both after F. X. Palcko. Meyer gives a list of thirty-one of his works.

ARNOLD, JONAS, of Ulm, painter, designer, and engraver. He painted portraits, history, and flower-pieces, and died in 1669. He drew the portraits and figures engraved by Philip Kilian, Sigismond van Bircken, and M. Küsell. Jonas Arnold had two sons, who flourished at Ulm—JOSEPH, a portrait painter, who died in 1671; and HANS ULRICH, an engraver, who died in 1662.

ARNOULLET, BALTHAZAR, a French engraver on wood, who resided at Lyons in the second half of the 16th century. According to Papillon, he executed a large woodcut of the town of Poictiers.

ARNOULT, NICOLAS, a French engraver, who resided at Paris in the latter part of the 17th century, and acquired some reputation by his portraits of the personages at court. Among these are three of Marie of Bavaria, wife of Louis, Dauphin of France. No less than 257 plates by him are given in Meyer's 'Künstler-Lexikon.'

ARNOUX, MICHEL, a French genre painter, born at Belleville, Paris, in 1833. He studied under Cogniet, E. Frère, and Dansaert, and died in 1877. Amongst his works are:

The Young Mother. 1866.
A Future Companion. 1870.
The Toilet. 1872.
The Elder Sister. 1875.
A Village Smith. 1876.
The Barber's Wife. 1877.

ARPINO, Il Cavaliere d'. See CESARI.

ARRAGONI. See LAURENTINI.

ARREDONDO, ISIDORO, an eminent Spanish painter, was born at Colmenar de Oreja, in 1653. He was first a scholar of Josef Garcia, but he afterwards studied under Francisco Rizi. He painted history with much success, and on the death of Rizi, in 1685, he was appointed painter to Charles II. of Spain. One of his principal works was a large picture of the 'Incarnation,' which Palomino mentions as a very grand composition. He painted much in oil and fresco in the churches and palaces, and the 'Legend of Cupid and Psyche,' in the royal palace, is considered one of his best works. He died at Madrid in 1702.

ARREGIO. See AREGIO.

ARRIENTI. See ARIENTI.

ARROYO, DIEGO DE, a miniature painter, who was born at Toledo in 1498, is supposed to have studied either in Italy or under an Italian master. His delicate miniature portraits gained him much renown, and the appointment of painter to Charles V. He also illuminated choir-books for the cathedral of Toledo. Arroyo died at Madrid in 1551.

ARSENIO, Fra. See MASCAGNI.

ARTARIA, CLAUDIO, an Italian line-engraver, was born at Blevio near Como in 1810. He was a pupil of Longhi and of Anderloni, but in 1842 abandoned the practice of art in order to enter the well-known house of Artaria in Vienna. He died in that city in 1862. His best works are the following:

The Madonna and Child with St. John; *after Luini.*
The Redeemer; *after Carlo Dolci.*
Leonardo da Vinci; *after the portrait by himself in the Tribune at Florence.*
Archduke Rainer of Austria; *after Pagani.*

ARTAUD, WILLIAM, the son of a jeweller in London, gained a premium at the Society of Arts in 1776, and exhibited his first picture at the Academy in 1780. In 1786 he won the gold medal of the Academy, and nine years afterwards obtained the travelling studentship. He painted portraits and Biblical subjects, some of which were engraved in Macklin's Bible. His last picture exhibited at the Academy was in 1822.

ARTEAGA Y ALFARO, FRANCISCO, brother of Matias, engraved, besides others, four plates of emblems for La Torre Farfan's book. He worked at Seville, where he died in 1711.

ARTEAGA Y ALFARO, MATIAS, — son of Bartolomé Arteaga, an engraver of repute at Seville in the reign of Philip IV.,—was born in Seville about 1630, and studied painting under his fellow-citizen, Valdés Leal, and became a tolerable artist. His pictures, mostly of the Virgin, with architectural backgrounds, were inferior to his engravings. The best were two altar-pieces in the conventual church of San Pablo. He executed prints from various works of Valdés and the younger Herrera, and one of 'St. Dominick,' from a drawing by Alonso Cano; also a 'St. Ferdinand' by Murillo, for La Torre Farfan's account of the Seville festival in honour of St. Ferdinand; for which he likewise engraved views of the Giralda tower of Seville, and of the interior and exterior of the cathedral. He also executed a series of fifty-eight plates for the 'History of St. Juan de la Cruz,' the first barefooted Carmelite. He en-

graved a neat plate of the arms of the family of Arze for a book dedicated to a member of the house, in 1695. His works are usually signed with his name at full length, or in a contracted form. He died at Seville in 1704.

ARTEMON, a Greek painter, who is recorded by Pliny to have painted a picture of Queen Stratonice, from which it is presumed that he lived about B.C. 300. He also painted 'Hercules and Deianira;' but his most celebrated works were the pictures which were carried to Rome, and placed in the Octavian Portico, representing 'Hercules received amongst the Gods;' and the 'History of Laomedon with Apollo and Neptune.'

ARTHOIS. See ARTOIS.

ARTIGA, FRANCISCO DE, a celebrated Spanish landscape and historical painter, was born at Huesca, about 1650. He painted several 'Sibyls,' 'Conceptions,' and perspective views, remarkable for their invention, design, and colouring. He was also an engraver, an architect, a mathematician, and an author of reputation. He died in 1711 at Huesca.

ARTLETT, RICHARD AUSTIN, engraver, was born in 1807. He was a pupil of Robert Cooper, and afterwards studied under James Thompson. He engraved a number of portraits, among which are those of Lord Ashburton, after Lawrence, Lord Lyndhurst, after Chalon, and Mrs. Gladstone, after Say, as well as many plates of sculpture for the 'Art Journal,' one of the latest being 'The Siren and the drowned Leander,' in 1873. He died in that year.

ARTOIS, JACOBUS VAN, (or ARTOYS, or JACQUES D'ARTHOIS,) a very eminent landscape painter, was born at Brussels in 1613. He studied under Jan Mertens, an otherwise unknown painter, and from nature in the forests round his native city. The landscapes of Artois are faithful representations of the scenery of his country; the fields and forests in the neighbourhood of Brussels were the subjects of his pictures, which are touched with a light and free pencil. His skies and distances are extremely well represented, and his trees of grand form, with a foliage that appears to be in motion. They are very frequently decorated with admirable figures by David Teniers, Zegers, Crayer, and with animals by Snyders, which very materially enhance their value, although the merit of his landscapes is considerable. His pictures are in most of the public galleries on the Continent. The Brussels Gallery has five; the Darmstadt four; the Dresden three; the Copenhagen two; the Vienna four; and Madrid nine. His works are occasionally seen in England; and there are several in French Museums. He died after 1684. His brother NICOLAS, and his son JEAN BAPTISTE, were also painters.

ARTVELT, ANDRIES VAN, was born at Antwerp in 1590. He excelled in painting sea-pieces and storms, which he represented with great force and effect. He resided for some time at Genoa. In 1632 Van Dijck painted a portrait of this artist, which is now in the Gallery at Augsburg. Works by him are rarely met with. The Belvedere at Vienna has a large sea-piece. Artvelt died in 1652.

ARUNDALE, FRANCIS, an architectural draughtsman, was born in London in 1807. He studied under Augustus Pugin, and accompanied him to Normandy, making drawings for a description which Pugin published of the tour. In 1831 Arundale visited Egypt with Mr. Hay, and in 1833 he joined Mr. Catherwood and Mr. Bonomi on their tour to the Holy Land, filling many portfolios with drawings of the interesting monuments and ruins of Palestine. He subsequently visited France and Italy, and spent several winters in Rome. He made drawings of objects of interest in the cities of Italy, in Greece, Sicily, and Asia Minor. He died at Brighton in 1853. Arundale executed a few oil-paintings from his Eastern sketches. Of his published works of his own drawings we may notice:

The Edifices of Palladio. 1832.
Illustrations of Jerusalem and Mount Sinai. 1837.
The Early History of Egypt (executed in conjunction with Mr. Bonomi). 1857.

ARZERE, STEFANO DALL'. See DALL' ARZERE.

ASAM, COSMAS DAMIAN, who was born at Benediktbeuern, in Bavaria, in 1686, was the son of Hans Georg Asam, a painter. He studied for some time in Rome, but subsequently took up his residence in Munich, and devoted himself to the decoration of the churches of Bavaria and Switzerland. As examples of his art mention may be made of his works in Munich, Friedberg, Schleissheim, Innsbruck, and Ratisbon. In Weltenburg he built a chapel, and decorated it with paintings. He died in 1742. There are some prints by this master from his own designs, among which are:

A Franciscan Monk kneeling, with the Virgin Mary in the clouds, surrounded by angels.
St. Joseph presenting a book to a bishop.

He had two sons, both of whom were painters: FRANZ ERASMUS, who was born at Munich in 1720, and died in the Cistercian monastery of Schönthal in Würtemberg in 1795; and ENGELBRECHT, who was a monk in the monastery of Fürstenfeld near Munich.

ASCANI, PELLEGRINO, was an admirable flower painter, of the Modenese school. He flourished at Carpi from the middle of the 17th century till about 1714. His brother SIMONE was also a painter.

ASCANIUS. See WIJNEN.

ASCH, PIETER JANSZOON VAN, was born at Delft in 1603. His talent lay in painting landscapes of a small size, and, according to Houbraken, he was one of the most admired artists of his time. His works are executed in the style of Wijnants and the Ruisdaels. Among the best of them are, a 'Landscape, with the town of Delft in the background,' painted in 1669, in the Town Hall at Delft; a 'Landscape' in the Gallery at Amsterdam; and one in the gallery of Copenhagen. The date of Van Asch's death is not recorded, but he lived to a great age.

ASCIANO, GIOVANNI D', a pupil of Barna of Siena, is said to have completed the frescoes left unfinished by that master at San Gimignano. At Asciano, his birthplace, there is a work by Giovanni, similar in style to the works of Barna. This painter flourished about 1380.

ASCLEPIODORUS, an Athenian painter, who flourished about the 112th Olympiad, was a contemporary of Apelles, who admired his works for the exact symmetry of their proportions, and caused them to be purchased at very large prices. Pliny reports that he painted twelve pictures of the Gods for Mnason, the tyrant of Elatea, for which he was paid five talents (£1180) each.

ASENSIO, —, a Spanish painter, who lived at Saragossa about the end of the 17th century, distinguished himself in portraiture.

ASHER, LOUIS (JULIUS LUDWIG), was born at

Hamburg in 1804. He studied in his native town under Gerdt Hardorf and Leo Lehmann, and in 1821 went for further instruction to Dresden, and thence to Düsseldorf, where he entered the atelier of Cornelius: there he made the acquaintance of Kaulbach, with whom he continued a friendship through life. In 1825 he accompanied his master to Munich, and was there employed by him on the frescoes of the Glyptothek. In 1827 he returned to Hamburg; he then, in 1832, went through Berlin to Italy, and remained there three years. On his return to Germany, with the exception of a second visit to Italy in 1839, in company with his friend Kaulbach, he resided at Munich and at Hamburg, where he died in 1878.

Asher's works, which consist of historical pictures, genre paintings, and portraits, are found for the most part in Hamburg—both in public buildings and private collections.

The following are some of the best examples of his art:

Peasant Family. 1835.
Resurrection of Christ. 1851.
King Lear with the dead body of Cordelia. 1854.
St. Cecilia.
Maria l'Ortolana.
Portrait of Mlle. Jenny Lind.

ASHFIELD, EDMUND, an English painter in crayons, who flourished towards the close of the 17th century, was a scholar of Michael Wright. His portraits were much admired. He was the instructor of Lutterel, whose merit in crayon painting surpassed that of his master. He died about 1700. There are a few portraits by him at Burleigh House.

ASHFORD, WILLIAM, was born at Birmingham about 1746. Early in life he went to Dublin and took a situation in the Ordnance Office, which he gave up in order to follow landscape painting. He was one of the original members, and the first president, of the Hibernian Academy, instituted in 1823. Late in life he retired to Sandymount, near Dublin, where he died in 1824. The Fitzwilliam Museum at Cambridge possesses some of his best landscapes.

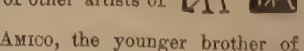
ASNÉ, MICHEL L'. See L'ASNE.

ASPARI, DOMENICO, who was born at Milan in 1745, studied under Valdrighi at Parma, and there executed some decorative paintings for the Ducal Palace. On his return to Milan, he almost entirely gave up painting in order to devote his attention to engraving, forming his style from that of Piranesi: in this branch of art he was very successful. His masterpiece of painting is the 'Madonna and Child enthroned, with Saints,' which he executed for the church of Osnago. His portrait, by himself, is in the Milan Gallery. He died in 1831.

Of his engravings we may mention the following:

The Flight into Egypt; *after a picture said to be by Correggio.*
The Last Supper; *after Leonardo da Vinci.*
M. Peregrina Amoretti; *after Boroni.*
Twenty-three Views of Milan.

ASPER, HANS, a Swiss painter, born at Zurich in 1499. He painted portraits with great success, and was also esteemed for his drawings of game, birds, and flowers, which he imitated with much truth to nature. He painted also pictures of battles and kindred subjects. Notwithstanding that the merit of this artist was such as to be thought deserving of a medal being struck to record it, he lived and died in poverty. He was town-painter; but, unfortunately, most of the works which he executed in that capacity on public buildings have been destroyed by being painted over, or by the pulling down of the houses. He died at Zurich in 1571. Numerous portraits, ascribed to Asper, are in the Town Library and other collections of Zurich. One of his best works is a portrait of Regula Gwalter, a daughter of Zwingli, and her little daughter of seven years old, in the Town Library, which also possesses Zwingli's portrait, by the same painter. It is difficult, however, to distinguish Asper's pictures from those of other artists of the same school.



ASPERTINI, AMICO, the younger brother of Guido Aspertini, was born at Bologna about 1475. He studied under Ercole Roberti Grandi and Lorenzo Costa, but he appears to have acquired the greatest part of his art education by visiting various cities in Italy. From 1506 till 1510 he was engaged on his masterpiece, the paintings of the 'History of the Crucifixion,' which have been recently restored, in the chapel of Sant' Agostino in San Frediano, at Lucca. He also executed works of merit in many of the churches and houses of Bologna; with Cotignola, Bagnacavallo, and Innocenzo da Imola he decorated the chapel 'della Pace' in San Petronio, but the work has since been destroyed; with Francia and Costa he painted in Santa Cecilia the still existing frescoes of the history of that saint. The Pinacoteca at Bologna has a 'Madonna and Child with Saints,' by him, and the Berlin Gallery an 'Adoration of the Shepherds,' signed AMICUS BONONIENSIS FACIEBAT. Aspertini died at Bologna in 1552. He was also a sculptor. According to Vasari, he was called 'Amico da due Pennelli,' from his being able to paint with both hands at the same time. He was of a most capricious and whimsical disposition, approaching sometimes to mental derangement.

ASPERTINI, GUIDO, was born at Bologna about the year 1460. He was the scholar of Ercole Grandi, and proved a very reputable painter of history. His principal work, which he finished in 1491, was the 'Crucifixion,' under the portico of the cathedral at Bologna. It has since perished. He died in the prime of life when 35 years of age. In the Pinacoteca at Bologna is an 'Adoration of the Kings,' by him.

ASPRUCK, FRANZ, a goldsmith, designer, and engraver, of a Brussels family, flourished in Augsburg from about 1598 to 1603. From the resemblance of his drawing to that of R. Spranger, it is probable he may have been his scholar. There are a few prints by him with the initials of his name, *F. A.*; thirteen plates—full-length figures—'Christ and the Apostles,' after Agostino Carracci, and 'Cupid and Anteros,' a small plate, after Joseph Heintz.

ASSCHE, HENRI VAN, born at Brussels in 1774, showed from his earliest years a predilection for painting, and received from his father, who was a distinguished amateur artist, the first principles of design and perspective. He was afterwards placed with Deroy of Brussels, from whom he received further instructions in painting. Journeys in Switzerland and Italy contributed to develop his talent as a landscape painter. His great partiality for representing waterfalls, mountain streams, and mills gained for him the name of 'The Painter of Waterfalls.' Several pictures by

him may be seen in public and private collections of Brussels, Ghent, Lille, and Haarlem, some of which are enriched with figures and animals by Ommeganck. He died at Brussels in 1841.

ASSCHOONEBECK, ADRIAAN. This artist was a native of Holland, and flourished about the year 1690. We have by him some slight incorrect etchings, representing the 'Flight of James the Second from England.'

ASSELIJN, JAN, (or ASSELIN,) a celebrated landscape painter, was born at Diepen, near Amsterdam, in 1610. He was a scholar of Esajas van de Velde, but he went to Italy when young, where he remained many years. He was denominated 'Krabbetje,' on account of a contraction in his fingers. He died at Amsterdam in 1660. His pictures represent views in the vicinity of Rome, decorated with figures and cattle, in the manner of N. Berchem, and enriched with vestiges of Roman architecture. His skies and distances are tenderly coloured, and there is a charming effect of sunshine in some of his works that resembles the warmth of Jan Both. His pencil is remarkably firm and neat, and the trees and plants are touched with great sharpness and spirit. His pictures are highly esteemed, and are worthy of a place in the choicest collections. They are seen in many of the public galleries on the Continent.

Amsterdam.	*Museum.*	The watchfulness of Jan de Witt (*an enraged Swan—an allegory*).
"		Italian landscape.
Berlin.	*Gallery.*	Italian sea-port.
Cassel.	*Gallery.*	Landscape.
Copenhagen.	*Gallery.*	Italian landscape; *and others.*
Darmstadt.	*Gallery.*	A rocky shore.
Florence.	*Uffizi.*	Landscape.
Paris.	*Louvre.*	Italian views (*two*).
Petersburg.	*Hermitage.*	View in Italy.
"	"	Sea-port.
Vienna.	*Gallery.*	Landscape.
"	*Liechtenstein Coll.*	Italian sea-port (*almost a replica of the Berlin picture*).

ASSELT, VAN DER. See VAN DER ASSELT.

ASSEN, JAN VAN, who was born at Amsterdam in 1635, was a good painter of history, portraits, and landscape, in the Italian manner; he studied particularly the works of Tempesta. He died at his birthplace in 1695.

ASSEN, JOHANN WALTER VAN, is a name which has been given, rightly or wrongly, to the artist who used the accompanying monogram, which is found on several paintings as well as on some woodcuts. See CORNELISZ, JACOB.

ASSERETO, GIOVACCHINO, (or AXARETO,) who was born at Genoa, studied under Borzone and Ansaldo, by whose instructions he profited so well, that at the age of sixteen he painted a picture of the 'Temptation of St. Anthony,' for the oratory of Sant' Antonio Abate in Sarzano. He painted much in the churches and palaces of Genoa, and there are still pictures by him in several churches and religious houses in that city. He painted from 1600 to 1649.

ASSERETO, GIUSEPPE, son and scholar of Giovacchino Assereto, painted historical subjects in the style of his father. He died after 1650, when still young.

ASSISI, ANDREA DA. See ALOVIGI.

ASSISI, TIBERIO DA, was a scholar and imitator of Perugino. His works, which are not of great merit, may be seen in the churches of Perugia and the neighbourhood. A fresco is at San Martino, outside Trevi; a lunette containing a 'Virgin and Child,' with a 'Madonna between two Saints,' dated 1510, and five scenes from the life of St. Francis, dated 1512, are still at Montefalco.

AST, B. VAN DER. See VAN DER AST.

ASTA, ANDREA DELL'. See DELL' ASTA.

ASTLEY, JOHN, an English portrait painter, was born at Wem, in Shropshire, about 1730. He was a scholar of Hudson, and afterwards visited Italy, about the same time that Sir Joshua Reynolds was at Rome. He possessed talents of a superior order, and painted portraits with great reputation and success. A lady of large fortune, Lady Daniell, whose portrait he had painted, conceived an affection for him, and offered him her hand: on his marriage he relinquished the profession. He died in 1787. (For further details of his somewhat romantic life see Redgrave's Dictionary.)

ASTOR, DIEGO DE, of Toledo, studied under Domenico Theotocopuli, and in 1606 engraved, under his superintendence, a 'St. Francis,' after Nic. de Vargas. Astor was engraver to the Mint of Segovia, and was also employed to engrave the royal seals. Of his plates we may notice the title-page to Colmenares' 'Historia de Segovia' (Madrid, 1640), and that to Bonet's book on 'Speech for the Dumb,' one of the best works of the kind.

ATHENION was a native of Maroneia, in Thrace, and was a disciple of Glaucion of Corinth, a painter of whom no other mention is made. Athenion appears to have been a contemporary of Nicias, as his works are compared by Pliny to those of that painter, and without any disparity, for he adds, "If he had lived to maturity, no one would have been worthy to be compared to him." Though his colouring was more austere than that of Nicias it was not less agreeable. He painted for the temple of Eleusis a picture said to have been a portrait of Phylarchus the historian; and at Athens, 'Achilles disguised as a girl, discovered by Ulysses.'

ATKINSON, JOHN AUGUSTUS, who was born in London in 1775, went, when quite young, with his uncle to St. Petersburg, where he studied in the picture galleries. In 1801 he returned to England, and in 1803 published 'A Picturesque Representation of the Manners, Customs, and Amusements of the Russians,' in 100 plates, drawn and etched by himself. He afterwards painted a 'Battle of Waterloo,' which was engraved by John Burnet. He also painted in water-colours. His last contribution to the Academy exhibition was in 1829. The date of his death is not recorded: he was still living in 1831.

ATKINSON, THOMAS WITLAM, who was born of humble parents about 1799, began life as an ecclesiastical stone-carver. In 1831 he published his 'Gothic Ornament,' and afterwards settled in Manchester as an architect. In 1840 he went to London, then through Hamburg and Berlin to St. Petersburg, where he obtained permission to travel in the more unfrequented parts of the Russian Empire in Asia. He made many drawings and sketches, and on his return to England published the following works, illustrated by his hand:

Oriental and Western Siberia. 1858.
Travels in the Region of the Upper and Lower Amoor. 1860.
Recollections of the Tartar Steppes and their Inhabitants. 1863.

Atkinson died at Little Walmer in 1861.

ATTAVANTE (or VANTE), a friend of Gherardo, and an imitator of Bartolommeo della Gatta, was employed by Matthias Corvinus, King of Hungary, for whom he executed a missal, now in the Royal Library at Brussels. There is another breviary by him in the National Library at Paris, executed in the manner of the Ghirlandaj. Other missals in Florence and Rome are also ascribed to him. Attavante, who was a miniature painter of great merit, worked at Florence towards the close of the 15th century.

ATTIRET, JEAN DENIS, who was born at Dôle in 1702, studied art first under his father, an unknown painter; and then improved his style by a visit to Rome. On his return he painted portraits at Lyons and at Dôle. When little more than 30 years of age he entered the order of Jesuits, and during his noviciate painted four works for the cathedral of Avignon. In 1737 Attiret went to China, rose to high honour at court, and was appointed painter to the Emperor. He painted numerous portraits, pictures for churches, battle-scenes, landscapes, and fruit and flower pieces. Works by him are in the Royal Palace at Pekin, where he died in 1768.

AUBERT, AUGUSTIN RAYMOND, who was born at Marseilles in 1781, studied at first under Guenin, and subsequently with Peyron, in Paris, to which city he went in 1802. He soon, however, returned to his native town, and in 1810 was made Director of the School of Design, and in that capacity directed the studies of numerous pupils who afterwards became celebrated. He painted history, landscape, and portrait subjects with much success. The museum and churches of his native-town possess several good examples of his art. Some of his chief pictures, taken from sacred history, are of large dimensions. He died on his estate, near Marseilles, in 1847.

AUBERT, JEAN, a French engraver, flourished in Paris from about 1720 to 1741, in which year he died. His prints are little more than slight etchings, and without much effect. He engraved the Portrait of Gillot; some Academy figures, after Edmé Bouchardon; and a 'Drawing-book,' from Raphael and other masters, after drawings by Bouchardon. He was also an architect.

AUBERT, MICHEL. This artist was born in Paris about 1704. He engraved portraits and historical subjects. His manner is slight and free, and in some of his historical prints he appears to have imitated the style of Gérard Audran, but not with very great success. He died in Paris in 1757. His plates are:

PORTRAITS.

Elizabeth, Queen of England; 4to.
Charles Emmanuel, Duke of Savoy; *after Van Dyck.*
Victor Amadeus, King of Sardinia; *after Ferrand.*
James I., King of England.
Philip of France, Duke of Orleans; *after Nocret.*
Marquise de Montespan.
Louis XV. on horseback; *after Le Sueur.*
Louis, Dauphin of France, on horseback; *after the same.*
Two portraits—The Dauphin and the Dauphiness; *after La Tour.*
Portrait of Charles Stuart, oval; *after the same.*
Sixty-two portraits for *D'Argenville's Abrégé de la Vie des plus fameux Peintres.*

SUBJECTS AFTER DIFFERENT MASTERS.

The Circumcision; *after Ciro Ferri.*
St. Francis; *after Guido;* arched.
Pan instructed by Cupid, half-length figures; *after Annibale Carracci.*
St. George kneeling before the Virgin Mary and Infant; *after Parmigiano.*
Mars and Venus, bound by Love; *after Paolo Veronese, for the Crozat Collection.*
Mars disarmed by Venus; *after the same, for the same.*
Vanity, an allegorical subject; *after Bouchardon.*
Venus reposing with Cupid; *after Boucher.*
The Death of Adonis; *after the same.*
Laban seeking for his Gods; *after Jeaurat.*
The Reconciliation of Jacob and Esau; *after the same.*
The Promenade on the Ramparts; *after Watteau.*
The Rendezvous de Chasse; *after the same.*

AUBERT, PIERRE EUGÈNE, a French engraver and pupil of Scheuder, was born in Paris in 1789, and died there in 1847. His best work is a 'View at Samboanga in the island of Mindanao,' after E. Goupil; he also engraved 'Ulysses and Nausicaa,' after the picture by Rubens in the Aguado Gallery.

AUBERTIN, FRANÇOIS, who was born at Metz in 1773, began life as a soldier, but subsequently became an engraver in aquatint, in which process he made certain technical improvements. He worked at Dresden, Berlin, Paris, and at Ghent, where he died by suicide in 1821. Aubertin engraved plates after Berchem, Paul Potter, C. Vanloo, Dietrich, and others.

AUBIN, AUGUSTIN DE SAINT. See SAINT-AUBIN.

AUBRIER, —, was a French engraver of the 18th century (?) by whom we have a portrait of Cesare Borgia, Duke of Valentinois.

AUBRIET, CLAUDE, who was born at Châlons-sur-Marne about 1665, studied under Jean Joubert, and became famous for his drawings of plants. In 1700 he accompanied the botanist Tournefort to the Levant, and on his return was made, by Louis XIV., painter at the Jardin du Roi. He died in Paris in 1742. The national libraries of Paris and Göttingen possess botanical drawings by his hand.

AUBRY, ABRAHAM, was a native of Oppenheim, and flourished about the year 1650. He studied under his elder brother Peter, and assisted him in his publications in Strasburg. He also carried on a considerable business as a printseller. He resided at Strasburg, Nuremberg, Frankfort-on-Main, and Cologne, and, Füssli tells us, was still living in 1682. He engraved, besides other prints, eleven of the twelve plates representing the 'Twelve Months of the Year' (1653), after Sandrart; the month of May was engraved by F. Brun.

AUBRY, ETIENNE, who was born at Versailles in 1745, studied under J. A. Silvestre and Joseph Vien, and soon became noted for his portraits and genre subjects. He exhibited several works of great merit at the Salon; but his life was cut short in its prime in 1781, in which year he had exhibited the 'Parting of Coriolanus from his Wife.'

AUBRY, JOHANN PHILIPP, an engraver and printseller, who resided at Frankfort about the year 1670, and was a relative of Peter and Abraham Aubry. He engraved a great number of plates for the booksellers, as well as for his own collection. They chiefly consist of portraits, and are executed in a very indifferent style.

AUBRY, LOUIS FRANÇOIS, who was born in Paris in 1770, studied under Vincent and Isabey, and became celebrated as a portrait painter. He exhibited at the Salon of 1810 portraits of

the King and Queen of Westphalia, which were praised for their colouring. He died about 1850.

AUBRY, PETER. According to Huber, this artist was born at Oppenheim, about the year 1596. He was the elder brother of Abraham Aubry, and was also established at Strasburg as a printseller. He is said to have died there in 1666, but a print bearing date 1668 has his name as publisher. He engraved a great number of portraits of eminent persons of different countries, a long list of which is given by Heineken. They are executed with the graver in a very indifferent style. Among others are the following:

Oliver Cromwell.
Ferdinand Ernest, Count of Wallenstein.
Johannes Schmidt, D.D., Professor of Theology at Strasburg.
Michael Virdung, Professor at Altdorf.

AUBRY-LECOMTE, HYACINTHE LOUIS VICTOR-JEAN BAPTISTE, draughtsman on stone, was born at Nice in 1797. He studied under Girodet-Trioson, and became a draughtsman of great merit, and did much for the improvement of the art. He died in Paris in 1858. Many of Aubry-Lecomte's engravings are from works by his instructor: he also engraved after Prud'hon, Gérard, Dejuinne, Vernet, Greuze, and other French painters. He executed a lithograph of the 'Madonna di San Sisto,' from the copy of Raphael's picture which is in Rouen. The subjects of his works are various —historical, both sacred and secular, allegorical, portraits, and of a genre character.

AUBUISSON, JULIEN HONORÉ GERMAIN, Marquis d', who was born in 1786, painted and exhibited, from 1812 to 1822, in the Paris Salon, several poetical and historical pictures; namely, 'Paris taking leave of Helen,' 'Hector forcing Paris to quit Helen,' 'Alexander and Bucephalus,' and the 'Punishment of Hebe.'

AUDEBERT, JEAN BAPTISTE, a French painter and etcher, was born at Rochefort in 1759. He engraved the plates of the 'Histoire Naturelle des Singes,' published in 1800, and the 'Histoire des Colibris,' published in 1803. He particularly excelled in drawing and engraving animals, and other objects of natural history. He died in Paris in 1800.

AUDEN-AERD, ROBERT VAN, (or OUDEN-AERD,) was a reputable painter, and a still more celebrated engraver. He was born at Ghent in 1663, and was first a scholar of Francis van Mierhop, but he afterwards studied under Hans van Cleef. When he was twenty-two years of age he went to Rome, where he became a disciple of Carlo Maratta. Under this master he became a good painter of historical subjects. He amused himself with the point in his leisure moments, and some of his plates were shown to Carlo Maratta, who recommended him to devote himself entirely to the art of engraving. He, however, painted several pictures for the churches of his native city, to which he returned after an absence, it is said, of thirty-seven years. He died at Ghent in 1743. His best work is the altar-piece of the high altar in the church of the Carthusians at Ghent, representing 'St. Peter appearing to a group of Monks of that order.' In the church of St. James is a picture by him of 'St. Catharine refusing to worship the False Gods.' Several other works by this master are in the churches and convents of his native city, all of which are painted in the style of C. Maratta.

The plates which he executed entirely with the graver are not considered equal to those in which he introduced the point. His drawing shows a perfect acquaintance with the human figure, and is very correct. The principal part of his prints are after the pictures of Carlo Maratta. The following is a list of the more important:

PORTRAITS.

The Cardinal Sacripante; *after G. B. Gaulli.* 1695.
The Cardinal Taurusi; *after the same.*
The Cardinal Ottoboni; *after the same.*
The Cardinal F. Barberini; *after C. Maratta.*
The Cardinal Henri de la Grange d'Arquien; *after F. Desportes.* 1695.
The Cardinal Giuseppe Archinto; *after G. Passeri.*
The Cardinal Andrea di Santa Croce; *after the same.*
The Father Francesco Caraccioli; *after A. Procaccini.*

SUBJECTS AFTER CARLO MARATTI.

Hagar and Ishmael in the desert; *etching.*
The Sacrifice of Abraham; *etching.*
Rebekah and the servant of Abraham; *etching.*
David with the head of Goliath; *etching.*
Bathsheba in the bath.
The Annunciation.
The Adoration of the Magi; *etching.*
The Flight into Egypt; *same.*
The Repose in Egypt; octagon.
Our Saviour on the Mount of Olives.
The Crucifixion.
The dead Saviour in the lap of the Virgin, with the Marys and St. John.
The Death of the Virgin.
The Assumption of the Virgin.
The Virgin Mary with the Infant Jesus distributing chaplets to nuns.
Mary Magdalene penitent.
The Martyrdom of St. Blaise.
St. Anthony of Padua kissing the Infant Jesus.
St. Philip Neri.
Janus, first King of Italy, received amongst the Gods.
Romulus and Remus.
Apollo and Daphne, in two sheets.
The Pope Innocent XII. on his throne, at his feet Heresy subdued, and the Four Quarters of the World prostrate.

SUBJECTS AFTER DIFFERENT ITALIAN MASTERS.

The Triumph of Julius Cæsar, a series of ten plates; *after A. Mantegna.*
The Nativity; *after Pietro da Cortona.*
Five etchings—Of the life and death of St. Bibiana; three *after Pietro da Cortona,* and two *after Bernini.*
Hippomenes and Atalanta, a group; *after Bernini.*
The Rape of a Sabine woman; *after Giovanni da Bologna.*
St. Facundo; *after Giac. Brandi.*
The Birth of the Virgin; *after Ann. Carracci.*
The Scourging of St. Andrew; *after Domenichino.*
St. Andrew led to crucifixion; *after the same.*
St. Andrew transported to Heaven; *after the same.*
St. Luke painting the portrait of the Virgin; *after Marc Antonio Franceschini.*
The Wrath of Achilles; *after G. B. Gaulli;* in three sheets.

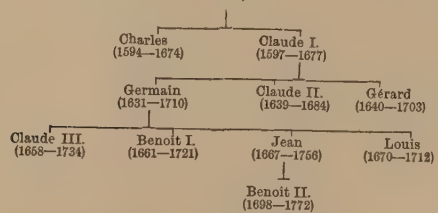
AUDINET, PHILIP, of a French family which came to this country at the revocation of the Edict of Nantes, was born in Soho, London, in 1766. He was apprenticed to John Hall, and was first employed to engrave the portraits in Harrison's 'Biographical Magazine,' &c. Among his larger works are portraits of Sir Benjamin Hobhouse and Sir William Domville, and an excellent engraving of Barry's unfinished portrait of Dr. Johnson. He died in London in 1837.

AUDOUIN, PIERRE, an eminent French engraver, and pupil of Beauvarlet, was born in Paris in 1768, and died there in 1822. He engraved for

the 'Musée Français,' published by Laurent, several of the finest works of the Italian and Dutch masters. The following are fine specimens of his talent:

Jupiter and Antiope; *after Correggio.*
La belle Jardinière; *after Raphael.*
The two portraits called Raphael and his Fencing-master; *ascribed to Raphael.*
The Entombment of Christ; *after Caravaggio.*
Charity; *after Andrea del Sarto.*
Melpomene, Erato, and Polyhymnia; *after Le Sueur.*
Two subjects, *after Terborch;* one *after Mieris;* and one *after Netscher.*
Marie Thérèse Charlotte, Duchess of Angoulême; *after Dermont.*
Madame Le Brun; *after herself.*
Louis XVIII. in his coronation robes; *after Le Gros.*

AUDRAN FAMILY. THE,



AUDRAN, BENOÎT, 'the elder,' the second son of Germain Audran, was born at Lyons in 1661. He received his first instruction in the art of engraving from his father; but had afterwards the advantage of studying under his uncle, the celebrated Gérard Audran. Although he never equalled the admirable style of his uncle, he engraved many plates of historical subjects and portraits, which have justly established his reputation. His style, like that of Gérard, is bold and clear; his drawing of the figure is very correct; and there is a fine expression of character in his heads. He was received into the Academy in 1709, and was appointed engraver to the king, with a pension. He died in 1721, in the village of Ouzouer, near Sens. His portrait, after J. Vivien, has been engraved by his nephew Benoît, the younger. The following are his principal plates:

PORTRAITS.

Charles le Goux de la Berchère, Archbishop of Narbonne; *after L. de Boulogne.*
Jean Baptiste Colbert; *after C. Lefebvre;* oval.
Joseph Clement of Bavaria, Elector-Archbishop of Cologne; *after J. Vivien.*
Henri de Beringhen; *after Nanteuil.* 1710.
Samuel Frisching, General of the Swiss; *after J. Huber.* 1713.
J. F. A. Willading; *after J. Huber.* 1718.
Equestrian Statue of Louis XIV.; *after Desjardins; by B. and J. Audran.*

SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Jesus Christ; *after Albani.*
David with the Head of Goliath; after a picture in the Louvre, formerly attributed to *Michelangelo,* but now ascribed to *Daniele da Volterra;* two plates, engraved in 1716 and 1717.
Moses defending the Daughters of Jethro; *after Le Brun.*
The Espousals of Moses and Zipporah; *after the same.*
The Elevation of the Cross; *after the same.* 1706.
The Descent from the Cross; *after the same.*
An allegorical subject—Holland accepting Peace; *after the same.*
Zephyrus and Flora; *after Ant. Coypel.*
The Pleasures of the Garden; two friezes; *after Mignard;* engraved by *Benoît* and *Jean Audran.*
The Saviour with Martha and Mary; *after Le Sueur.*
St. Paul preaching at Ephesus; *after the same.*
Alexander drinking the Cup which his Physician presents him; *after the same.*
The Accouchement of Marie de Médicis; *after Rubens.*
The Exchange of the Two Queens; *after the same.*
[The two last form part of the Luxembourg Gallery.]

Several other prints by this artist are specified in the 'Dictionnaire des Artistes,' by Heineken, and in Meyer's 'Allgemeines Künstler-Lexikon' upwards of two hundred are enumerated.

AUDRAN, BENOÎT, called 'the younger,' to distinguish him from his uncle, was born in Paris in 1698, and died there in 1772. He was the son and pupil of Jean Audran, and engraved in the same manner as his father. He engraved prints after Paolo Veronese, Poussin, Natoire, Lancret, Watteau, and other French artists.

AUDRAN, CHARLES. This artist was the first of the Audran family who became eminent in the art of engraving. He was born in Paris in 1594. In his boyhood he showed a great disposition for the art; he received some instruction in drawing, and when still young went to Rome to perfect himself: there he produced some plates that were admired. He adopted that species of engraving that is entirely performed with the graver, and appears to have formed his style by an imitation of the works of Cornelis Bloemaert. On his return to France he lived for some time in Lyons, but finally settled in Paris, where he died in 1674, aged 80. He marked his prints, which are very numerous, in the early part of his life with a *C.*, until his brother Claude, who also engraved a few plates, marked them with the same letter; he then changed it for *K.*, as the initial of Karl. The following are his principal prints:

PORTRAITS.

Henri of Condé, with the Four Cardinal Virtues; *K. Audran, sc.;* oval.
André Laurent, physician to Henry IV.; oval.
Pierre Séguier; oval, with ornaments; *after Chauveau.*
An allegorical subject, of two Portraits, with a Genius painting a third Portrait; inscribed on the pallet, *unus ex duobus;* signed *C. Audran, fecit.*

SUBJECTS AFTER DIFFERENT MASTERS.

The title for the Gallery of the Great Women, representing Anne of Austria and nineteen other eminent women, with a subject from their life in the background; *after Pietro da Cortona.*
The Annunciation; inscribed *Spiritus Sanctus, &c.; after Lodovico Carracci,* incorrectly attributed on the plate to *Annibale;* very fine; it is the picture in the Cathedral at Bologna.
The Baptism of Christ; small oval; *after Ann. Carracci;* no name.
St. Francis de Paula; *after Mellin;* marked *Carl. Audran, sc.*
The Stoning of Stephen; *after Palma 'the younger.'*
The Conception of the Virgin Mary; *after Stella.*
The Nativity; *after the same.*
The Holy Family, with St. Catharine and Angels; *after the same;* fine.
The Virgin and Infant Jesus, St. John presenting an Apple, and St. Catharine kneeling; *after Titian;* very fine.
The Virgin Mary and Infant Jesus treading on the Serpent; *after G. L. Valesio.*
A Thesis, representing Religion as the true Knowledge; inscribed *Non judicamus, &c.; after C. Vignon.*
St. Francis de Paula in ecstasy before the Sacrament; *after S. Vouet.*
Frontispiece for a Book, Fame holding the Portrait of Cardinal Mazarin; *after the same.*
The Assumption of the Virgin; *after Domenichino;* very fine.

In Dr. Meyer's 'Künstler-Lexikon' is a list of 223 of his works.

AUDRAN, CLAUDE, 'the eldest,' the brother (or, as some say, the cousin) of Charles, was born in Paris in 1597. After receiving some instruction from Charles, he removed to Lyons, where he died in 1677. Whether he visited Rome or not is uncertain. His engravings, which are signed either Claude Audran, or Cl. Audran, are executed after the manner of Cornelis Cort and F. Villamena. They are chiefly portraits and allegories. He left three sons, Germain, Claude the younger, and Gérard.

AUDRAN, CLAUDE, 'the younger,' the second son of Claude I., was born at Lyons in 1639. He studied drawing with his uncle Charles in Paris, and subsequently went to Rome. On his return he was engaged by Le Brun at Paris, and assisted him in his pictures of the 'Passage of the Granicus,' the 'Battle of Arbela,' and in many other of his works; and was an imitator of his style. He painted also in fresco, under the direction of Le Brun, the chapel of Colbert's Château at Sceaux, the gallery of the Tuileries, the grand staircase at Versailles, and other works. He drew well, and had great facility of execution. He died in Paris in 1684.

AUDRAN, CLAUDE, called 'the third,' to distinguish him from his grandfather and his uncle, was born at Lyons in 1658. He was the eldest son of Germain Audran, from whom he received instruction in art; he studied also under his uncles, Claude II. and Gérard. He was appointed cabinet painter to the king; and also held for twenty-nine years the sinecure office of keeper of the Luxembourg Palace, where he died in 1734. He painted in oil and frescoes in several of the royal residences of France. The 'Twelve Months,' which he executed for tapestry for the king, were engraved by his brother Jean. Claude Audran was instructor to the celebrated painter Watteau.

AUDRAN, GÉRARD, the third son of Claude I., was born at Lyons in 1640. After learning the first principles of design and engraving from his father and from his uncle Charles, he was sent to Paris, and received instructions from Le Brun, who gave him some of his pictures to engrave. He afterwards, in 1667, visited Rome for improvement, and he is said to have studied under Carlo Maratti. During a residence there of three years, he executed some plates which gained him great reputation, particularly a portrait of Pope Clement IX. The fame of Gérard Audran induced Louis XIV. to invite him to return to Paris; and soon after his arrival he was appointed engraver to the king, with a considerable pension, and apartments in the Gobelins. He now applied himself with great assiduity, and renewed the connection with the celebrated painter Charles Le Brun, whose principal works are the subjects of some of his finest plates. 'The Battles of Alexander' will ever be regarded as a lasting monument of their fame. About the year 1675, he apparently paid a second visit to Rome, for his 'Four Cardinal Virtues,' after the picture by Domenichino, in St. Carlo a' Catinari, at Rome, are signed, 'G. Audran sculp. Romae, 1675.' He died at Paris in 1703, aged 63. The name of this distinguished engraver is familiar to every admirer of the art, which he may be said to have carried to the highest pitch of perfection, particularly in his large plates of historical subjects. The following is a list of his principal works: they are signed variously *G. A. F.: G. Au. f.: Gir. Audran: Ge Audran:* and *Gerardus Audran.*

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Pope Clement IX., of the family of Rospigliosi.
Andrea Argoli of Padua.
Samuel Sorbiere; engraved at Rome in 1667.
Henri Arnauld, Bishop of Angers.
Benoît Langlois, Capuchin.
François du Quesnoy, called Fiamingo, sculptor.
St. Paul preaching at Athens, vignette; inscribed *Non enim, &c.*
Wisdom and Abundance, above two Genii with a Banner; inscribed *Louis le Grand.* Frontispiece, 1680.

SUBJECTS FROM VARIOUS ITALIAN MASTERS.

Æneas saving his father Anchises; *after Domenichino.*
The Mystery of the Rosary; *after the same.*
The Martyrdom of St. Agnes; *after the same.*
The Temptation of St. Jerome; *after the same.*
The Four Cardinal Virtues, from the paintings in the church of St. Carlo a' Catinari, at Rome, representing Justice, Temperance, Prudence, and Fortitude; *after the same.* 1675.
Two friezes, St. Paul preaching, and the Descent of the Holy Ghost, on one plate; *after Pietro da Cortona.*
Sixteen prints—Of the History of Æneas, in the Pamphili Gallery; *after the same.*
Three plates—Of the Triumph of David, in the Sacchetti Palace; *after the same.*
The Death of St. Francis; *after Ann. Carracci.*
The Martyrdom of St. Sebastian; *after the same.*
The Temptation of St. Anthony; *after the same.*
The Discovery of Achilles disguised; *after the same.*
St. Hyacinth; an etching; *after Guercino.*
The Magdalene, half length; *after Guido.*
St. Peter walking on the Sea; *after Lanfranco.*
The Nativity, a small plate; *after a drawing by Palma 'the younger.'*
Thirteen Hieroglyphical Figures; *after Raphael,* in the Vatican.
Fourteen plates, called Emblems, or Cupid and Psyche; *after Raphael;* in a loggia in the Farnese garden; dedicated to *Charles le Brun.*
Moses and the Burning Bush; *after Raphael.*
Paul and Barnabas at Lystra; *after the same.*
The Death of Ananias; *after the same.*
The Descent of the Saracens in the Port of Ostia; *from a drawing by Raphael;* etching, without his name.
The Clemency of Scipio; *after a drawing by Raphael;* etching, without his name.
St. Ignatius beaten by Demons; *after a drawing by Rubens,* and not *after Raphael,* as expressed on the plate; it is St. Ignatius, and not St. Paul.
Jesus Christ giving the Keys to St. Peter in presence of the Apostles; a fine etching: *R. V. inv., G. Au., sc.;* very scarce.
Silenus drinking; *after Giulio Romano;* etching.
The Rape of Deianeira; *after the same.*
Ganymede; *after Titian;* an octagon.

SUBJECTS FROM VARIOUS FRENCH MASTERS.

Moses taken out of the River Nile; *after N. Poussin;* engraved by Benoît and Jean Audran, and retouched by Gérard.
St. John baptizing the Pharisees in the Jordan; *after N. Poussin;* two sheets; very fine.
The Woman taken in Adultery; *after the same;* fine.
St. Frances, a Roman Saint, kneeling before the Virgin Mary; *after N. Poussin;* copied from a print by *P. del Po.*
The Flight of Pyrrhus; *after the same;* in two sheets; fine.
Coriolanus appeased by his Family; *after the same.*
Furius Camillus delivering up the Schoolmaster to his Pupils; large plate; *after the same.*
Rinaldo and Armida; *after the same,* engraved by Gérard, assisted by Jean and Benoît Audran.
Daphne changed into a Laurel; *after the same.*
Narcissus; *after the same.*
The Empire of Flora; *after the same.*
The Plague at Rome; *after the same.*

Time discovering Truth; *after N. Poussin;* a ceiling.
The Plague; *after P. Mignard.* In the first impressions of this plate, the figure in the clouds is Juno with a Peacock; in the latter the figure is changed to that of the destroying Angel.
Christ bearing His Cross; *after the same.*
Three plates—Of the ceiling of the lesser Gallery at Versailles; *after the same;* Apollo and the Muses, Prudence and Vigilance.
Six plates—Of the ceiling of the Val de Grâce, representing the Felicity of the Blessed.
The Martyrdom of St. Laurence; *after Le Sueur.*
The Martyrdom of St. Gervais and St. Protais; *after the same*
The Aurora; *after the same;* inscribed *Lucerna pedibus.*
Time and Truth dispersing the Clouds of Ignorance; *after L. Testelin.*
Pharaoh's Host destroyed in the Red Sea; *after F. Verdier.*
Flight into Egypt; *after the same.*
Battle of the Saracens; *after Bourguignon.*
Taking of the Town of Damietta.
The Judgment of Solomon; *after Ant. Coypel.*
The Deluge; *after La Fage.*
The Passage of the Red Sea; *after the same.*
The Rape of Proserpine; *after the marble by Girardon.*
Moses and the Burning Bush; *after Chas. le Brun.*
The Descent of the Holy Ghost; *after the same.*
The Stoning of Stephen; *after the same.*
Four sheets—Of the triumphal Entry of Constantine into Rome; *after the same.*
Five sheets—Of the Ceiling of the Chapel of the château of Sceaux; *after the same;* very fine.
Six sheets—Of the Pavilion of Sceaux, called the Pavilion of Aurora; dedicated to Louis XIV.; *after the same.*
Thirteen large sheets, making together the four prints of the Battles, &c. of Alexander; *after le Brun.* 1. The Passage of the Granicus. 2. The Defeat of Darius at Arbela. 3. Porus brought before Alexander after his Defeat. 4. The triumphal Entry of Alexander into Babylon.
To these are added, The Family of Darius; engraved by *Gérard Edelinck*, and noticed under his name.
[The best impressions of these superb prints are those marked with the name of Goyton, the printer.]

AUDRAN, GERMAIN, who was born at Lyons in 1631, was instructed by his uncle Charles in the art of engraving in Paris. He died at Lyons in 1710. His merit was considerable, although very inferior to that of some others of his family. Germain had four sons, Claude III., Benoît I., Jean, and Louis. He engraved several plates, consisting of portraits, and a variety of ornaments, ceilings, and vases, amongst which are the following:

Portraits of Charles Emmanuel II. of Savoy, and his wife, in an oval; *after F. de la Monce.*
Portrait of Cardinal de Richelieu, in an oval.
Portrait of Théophile Reynauld. 1663.
Six sheets of Ceilings; *after George Charmeton.*
Six ornaments of Vases; *after N. Robert.*
A book of Friezes; *after La Fage.*
A book of views in Italy; *after Fancus.*
Six Landscapes; *after Gaspar Poussin.*
Thirty-one designs—Of Fountains, Friezes, &c.; *after Le Brun.*

His plates are signed with his surname, and with his Christian name, in the following forms: *G: Ger: Germ:* and in full.

AUDRAN, JEAN, the brother of Benoît, and the third son of Germain Audran, was born at Lyons in 1667; having learned the rudiments of the art under his father, he was placed under the care of his uncle, the famous Gérard Audran, in Paris. Before he was twenty years of age he displayed uncommon ability, and became a very celebrated engraver. In 1706 he was made engraver to the king, with a pension and apartments at the Gobelins. The hand of a great master is discernible in all his plates; and without having attained the extraordinary perfection of Gérard Audran, his claim to excellence is very considerable. He died in 1756. His principal prints are:

PORTRAITS.

Louis XV.; full length; *after Gobert.*
Maximilian Emmanuel, Elector of Bavaria, with his Page; full length; *after Vivien.*
Clement Augustus of Bavaria, Elector-Archbishop of Cologne; *after the same.*
The Duke d'Antin; *after Rigaud.*
The Abbé Jean d'Estrées; *after the same.*
Victor Marie, Duke d'Estrées, Marshal of France; *after Largillière.*
Cardinal Pietro Ottoboni; *after Trevisani.*
François de Salignac de la Motte Fénelon, Archbishop of Cambray; *after Vivien.*
François Pierre Gillet; *after Tortebat.*
François Robert Secousse, sitting; *after Rigaud.*
Peter Paul Rubens; *after Van Dyck;* for the *Luxembourg Gallery.*
Noel Coypel, Painter to the King; *after Coypel.*
Antoine Coysevox, Sculptor to the King; *after Rigaud.*
[The two last were engraved by Audran for his reception at the Academy in 1708.]

SUBJECTS AFTER VARIOUS MASTERS.

Our Saviour preaching to the Multitude; *after Raphael.*
The Infant Saviour regarding the Cross presented by Angels; *after Albani.*
The Nativity; *after Pietro da Cortona;* oval.
The Good Samaritan; *after Ann. Carracci;* arched.
St. John administering the Sacrament to the Virgin; *after Lodovico Carracci.*
Our Saviour on the Mount of Olives; *after Domenichino.*
St. Andrew led to Crucifixion; *after Guido.*
The Martyrdom of St. Peter; *after Guido;* on the plate improperly called *after Domenichino.*
St. Paul preaching at Athens; *after Ciro Ferri;* a small frieze.
The Triumph of Galatea; *after Carlo Maratta;* for the *Crozat Collection.*
The Miracle of the Loaves; *after Claude Audran.*
Six plates—Copies of the large Battles of Alexander; *by G. Audran.*
St. Augustine; *after P. de Champagne.*
Simeon holding the Infant Jesus; *after M. Corneille.*
Moses saved from the Nile; *after Ant. Coypel.*
Jacob and Laban; *after the same.*
Athalia and Joash; *after the same.*
Esther before Ahasuerus; *after the same.*
The Resurrection; *after the same.*
Cupid and Psyche; *after the same.*
Our Saviour curing the Sick; *after Ant. Dieu.*
Christ bearing His Cross; *after the same.*
The Elevation of the Cross; *after Van Dyck.*
The Crucifixion; *after the same.*
The French Parnassus; *after the bronze by Garnier.*
The Miraculous Draught of Fishes; *after Jouvenet.*
The Resurrection of Lazarus; *after the same.*
The Queen Blanche inspired with the Holy Spirit; *after the same.*
Acis and Galatea; *after F. Marot.*
Venus punishing Psyche; *after J. M. Nattier.*
Psyche consoled by Cupid; *after the same.*
The dead Christ, with the Marys, St. John, and Nicodemus; *after Poussin.*
The Rape of the Sabines; *after Poussin;* his most esteemed print.
St. Scholastica at the point of Death; *after J. Restout.*
Andromache entreating for her Son; *after L. Silvestre.*
Henri IV. deliberating on his future Marriage; *after Rubens.*
Henri IV. departing for the German War; *after the same.*
The Coronation of Marie de Médicis; *after the same.*
[The three last form part of the Luxembourg Gallery.]

AUDRAN, LOUIS, the fourth and youngest son

of Germain Audran, was born at Lyons in 1670, and instructed in engraving by his uncle Gérard. He did not execute many plates, but assisted his brothers in forwarding theirs. He died at Paris about 1712. He engraved some copies of the large plates executed by his relatives. There is a set of seven middle-sized plates by him of the 'Seven Acts of Mercy,' after Bourdon. He also engraved after the works of Le Brun, Poussin, and other French painters.

AUDRAN, PROSPER GABRIEL, the grandson of Jean Audran, born in Paris in 1744, was a pupil of his uncle Benoît II., but having no vocation for art, he abandoned it for the law. He afterwards became teacher of Hebrew in the Collège de France, which office he retained until his death in 1819. He etched some studies of heads.

AUER, JOHANN PAUL, who was born at Nuremberg in 1636, studied from 1654 to 1658 under Georg Christoph Eimmart at Ratisbon. In 1660 he went to Venice, and there received instructions from Pietro Libri. He then went to Rome, where he stayed upwards of four years, and thence through Turin and Lyons to Paris, and so home to Nuremberg in 1670. He died in 1687. Auer painted historical, landscape, and genre pictures, besides portraits of many famous personages, for which he was very celebrated.

AUERBACH, JOHANN GOTTFRIED, was born at Mühlhausen, in Thuringia, in 1697. He went to Vienna, where he subsequently rose to great fame as a portrait painter. He was court-painter to the Emperor Charles VI., and also to the Empress Maria Theresa. He died in Vienna in 1753. In the Belvedere Gallery there is a portrait of Charles VI. by him: he also painted, in 1728, the heads of Charles VI. and Count von Althan, in the large picture by Solimena, in the same gallery, which represents the Emperor receiving from the Count the inventory of the Royal Picture Gallery. A 'St. Anne,' by Auerbach, is in the church of St. Margaret in Vienna. He engraved a plate of himself painting the portrait of his wife.

AUERBACH, KARL, son of Johann Gottfried Auerbach, was born at Vienna in 1723, and became, under his father's instruction, a talented painter of portraits and history. The cathedral of St. Stephen in Vienna possesses an altar-piece and a ceiling-painting by him. At Hetzendorf and Innsbruck there are also examples of his art. Karl Auerbach died in Vienna in 1786 (or 1788).

AUGUSTIN, JEAN BAPTISTE JACQUES, a miniature painter in enamel, was born at St. Dié (Vosges), in 1759. He went to Paris in 1781, where he struggled against the bad taste then prevailing, and regenerated the almost forgotten art practised by Petitot. In 1819 he was appointed miniature painter to the King, and in 1821 was honoured with the title of Chevalier de la Légion d'Honneur. His miniatures, which are distinguished by purity of design, vigour of tone, and richness of colour, are eagerly sought for by collectors. Amongst the finest portraits produced by him are those of 'Napoleon I.,' 'The Empress Joséphine,' 'Louis Buonaparte,' 'Caroline Murat,' 'Louis XVIII.,' 'The Duke of Angoulême,' 'Baron Denon,' 'Girodet the Painter,' 'Lord William Bentinck;' and especially his female portraits after Greuze. He died of cholera in Paris in 1832.

AUGUSTINI, JAN, who was born at Gröningen in 1725, studied under Philip van Dijk. He painted flowers with some degree of merit; and his portraits were considered to possess an astonishing resemblance. He died at Haarlem in 1773, according to Van der Willigen and Van Eynden, although Terwesten says he was still living there in 1776.

AULNE, DE L'. See DELAUNE.

AUROUX, NICOLAS, an engraver, who was born at Pont-Saint-Esprit (Gard), worked in Lyons and Turin in the middle of the 17th century. Heineken speaks of four portraits by him, and a print of the 'Virgin Mary holding the Infant Saviour, with St. John kissing His foot.' There is also a Frontispiece by him to the second volume of Daniel Sennert's *Opera medica;* dated 1650.

In Meyer's 'Künstler-Lexikon' there is a list of 30 engravings by him.

AUSTIN, RICHARD T., who flourished in London in the beginning of the 19th century, studied under John Bewick, and became a wood-engraver of moderate ability. He was chiefly employed by the booksellers. He executed the cuts for Linnæus's 'Travels in Lapland,' published in 1811, and occasionally painted landscapes.

AUSTIN, SAMUEL, was in early life a banker's clerk in Liverpool. In 1824 he went to London and joined the Society of British Artists, with whom he exhibited for three years. He then, in 1827, became an associate member of the Society of Painters in Water Colours, and contributed landscapes and sea-side pictures to their exhibitions, until his death in 1834.

AUSTIN, WILLIAM, an English engraver, born in London in 1721. He was instructed in the art by George Bickham, and has engraved some plates of landscapes, after Van der Neer, Ruisdael, and Zuccarelli. His principal works were a set of six plates of 'Views of Ancient Rome,' and four of the 'Ruins of Palmyra.' He died at Brighton in 1820.

AUSTRIA, Don JUAN OF. See JUAN.

AUTGUERS, G., a French engraver, who resided at Lyons about the year 1623, worked chiefly for the publishers, and engraved some portraits and other book plates, which are very indifferently executed.

AUTISSIER, LOUIS MARIE, who was born at Vannes, in Brittany, in 1772, studied art under Vautrin, and then passed some time as a soldier. He afterwards settled at Brussels, and devoted himself to miniature painting, and became famous for his portraits. The following years of his life were divided between Belgium, Holland, and France. He exhibited works at Brussels, Ghent, Antwerp, Amsterdam, and Paris; and was much employed in painting miniature portraits of the sovereigns, nobility, and celebrities of Belgium and the Netherlands. Autissier occasionally executed historical works also in miniature. He died at Brussels in 1830. At one time of his life he adopted the Christian names of Jean François, which his father bore.

AUTREAU, JACQUES, a French portrait painter and dramatic poet, was born in Paris in 1657. He died in 1745. His portrait of himself is in the Musée of Versailles.

AUTREAU, LOUIS, the son of Jacques Autreau, painted portraits and genre subjects. He was born about 1692 in Paris, where he died in 1760. It is doubtful whether some portraits are by the father or by the son.

AUVRAY, JOSEPH FÉLIX HENRI, a French historical painter, was born at Cambrai in 1800. He was a pupil of Momal in Valenciennes, and after-

wards of Gros in Paris. He exhibited in 1824, 'St. Louis a Prisoner,' and in 1827, 'Gautier de Châtillon defending St. Louis against the Saracens,' now in the Museum of Cambrai; 'St. Paul at Athens,' &c. He died in 1833, in his native city.

AUVRAY, PIERRE LAURENT, a French engraver, who was born in Paris in 1736, studied the art of engraving under Cars. He practised in Paris and in Basle. He engraved portraits of French comedians and other subjects.

AUZOU, PAULINE, *née* DESMARQUÊTS, a distinguished paintress of familiar subjects and portraits, was born in Paris in 1775. She was instructed by Regnault; and several of her interesting pictures, purchased by the French Government, the Duchess de Berri, and the Society of Friends to the Arts, have been engraved. Two scenes from the Life of the Empress Marie-Louise, by her, are at Versailles. Madame Auzou died in 1835 in Paris.

AVANZI, DEGLI (or DE AVACHS). See DEGLI AVANZI.

AVANZI, GIUSEPPE, was born at Ferrara in 1645, and studied under Costanzo Cattaneo. He painted many pictures for the churches and convents in that city, which are particularly noticed in Guarini's description of the pictures and sculpture of Ferrara. In the church of the Madonna della Pietà are four pictures of subjects from the life of St. Gaetano, and in the church of San Domenico is the 'Marriage of St. Catharine,' considered his best work. In San Giuseppe are two scenes from the life of St. Thekla, the 'Annunciation,' and 'Visitation of the Virgin,' scenes from the 'Life of Christ,' and other pictures. Numerous other churches in Ferrara possess examples of the art of Avanzi, who was one of Ferrara's best painters. He died in 1718.

AVANZI, JACOPO, (or DA VANZO,) of Verona, has long been confused with Jacopo degli Avanzi of Bologna; but the remains of an inscription in the Cappella San Giorgio point to Verona as the birthplace of Avanzi. He painted decorations, in conjunction with Altichiero da Zevio, in the Cappella San Felice and the Cappella San Giorgio in the church of Sant' Antonio at Padua, in 1377. It appears that the principal frescoes in the Cappella San Felice were the work of Altichiero; and of those in the Cappella San Giorgio, which were recovered from oblivion in 1837 by Dr. E. Förster, the part to be assigned to Altichiero has given rise to much dispute; but it is thought by some authorities that Avanzi executed the principal portion. The frescoes represent the earlier part of the 'History of our Lord,' the 'Coronation of the Virgin,' the 'Crucifixion,' and 'Legends of St. George, St. Catharine, and St. Lucy.' They prove the painter to have been an artist of no common genius, and Kugler, in his description of them, speaks of his art as being above that of his contemporaries. Avanzi also painted two triumphal processions in a public hall of Verona, which have long since perished. He died about the end of the 14th century.

AVANZINO, NUCCI, called from his birthplace 'Avanzino da Citta di Castello,' was born in 1551. When he was still young he visited Rome, and became the pupil, and subsequently assistant, of Niccolò Pommerancio. During the pontificates of Sixtus V. and Clement VIII. this painter was held in great esteem, and employed in the loggie of San Giovanni in Laterano. He also painted many pictures for the churches in Rome, of which Baglioni gives a particular account. Among his best works may be considered his paintings in fresco in San Paolo fuori le mura, representing the 'Miracle of the Serpent in the Isle of Malta,' the 'Decollation of St. Paul,' and his 'Taking up into the third Heaven.' Avanzino died at Rome in 1629.

AVECEDO, CRISTOBAL, a Spanish painter, sometime scholar of Bartolomé Carducho at Madrid. A Murcian born, he is enumerated with the nobilities of the city by the native poet, Jacinto Polo de Medina. He painted for the chapel of the College of San Fulgencio, in Murcia, a large picture of that saint adoring the blessed Virgin; this, with other works executed for convents, gives a favourable impression of his powers. He flourished in the beginning of the 18th century.

AVED, JACQUES ANDRÉ JOSEPH, who was born at Douai in 1702, received his first instruction in art from Bernard Picart. After some time spent in travelling in the Netherlands, he went in 1721 to Paris, and entered the studio of A. S. Belle. At that time he enjoyed the friendship of Carle van Loo, Boucher, Chardin, and other celebrated painters. He soon rose to great fame through his portraits, which he painted finely and carefully. In 1738 Rousseau sat to him; in 1751 he went to the Hague, and painted the portrait of William IV. Soon after he executed the portrait of Louis XV., and was made painter to the king. Aved exhibited, at intervals, at the Paris Salons from 1737 to 1759. He died at Paris in 1766. A portrait by him of the Marquis de Mirabeau is in the Louvre. His works have been engraved by Baléchou, Lépicié, Mellini, Daulé, and others.

AVEELEN, JAN VAN DEN. See VAN DEN AVEELEN.

AVELINE, ANTOINE, a French designer and engraver, born in Paris about the year 1691. He was probably the son and pupil of Pierre Aveline, 'the elder,' with whom he has been confused by Heineken, Le Blanc, and others. Antoine died in Paris in 1743. He engraved a number of plates of landscapes, and views of the palaces and châteaux in France and other parts of Europe, executed in a neat and agreeable style. The following are worthy of notice:

Innocence; *after F. Boucher.*
Six volumes of Ornaments and Figures à la mode; *after Mondon, fils.*
Eight Views of French Châteaux.
Four Views of French Towns.
Four Plates for 'Nouvelle Déscription de la Ville de Paris,' *by Germain Brice.*

AVELINE, FRANÇOIS ANTOINE, who was born in Paris in 1727, was the son of Antoine, and cousin and scholar of Pierre 'the younger,' but did not equal him in talent. He worked chiefly for the booksellers at Paris, and afterwards removed to London; but either had not sufficient ability or industry to succeed, for he died there in indigence in 1762. We have the following plates by him:

Neptune calming the raging waves; *after Boucher.*
The Four Seasons; copied from *Pierre Aveline.*
Chinese figures; six plates; *after Boucher.*
The Chinese Bark; *after the same.*
The Spanish Musician; *after J. Velsen.*
The Flemish Musician; *after D. Teniers.*
View of a Port in the Levant; *after Vernet.*
Chinese figures and subjects; six plates; *after Pillement.* London, 1759.

AVELINE, PIERRE, 'the elder,' was born in Paris in 1660. He studied under Adam Perelle, and engraved landscapes, views of towns, and garden

scenes in the manner of his master. He died, according to Mariette, in 1722. The following are some of his best plates:

Nine Costume plates.
Six Sea-views (with *Fouard*); *after J. van Beecq.*
Eighteen Landscapes; marked *Aveline inv: et fec.*
Numerous Views in Paris.
Numerous Views of French Châteaux.

AVELINE, PIERRE ALEXANDRE, 'the younger,' a French designer and engraver, was born in Paris in 1710. He was a nephew of Antoine Aveline. He was instructed in the art by Jean Baptiste de Poilly. His drawing, though not very incorrect, is stiff and formal. It is, however, to be regretted that he did not make a better selection of subjects for the exertion of his talent, and that he employed a great portion of his time in trifling and insignificant sketches. He died in Paris in 1760. The following are his prints most worthy of notice:

SUBJECTS FROM HIS OWN DESIGNS.

Four plates of the Seasons, represented by Children.
Five Plates of the Senses.
Four Plates of the Quarters of the World.
Venus at her Toilet.
Bacchus and Ariadne.

SUBJECTS AFTER DIFFERENT MASTERS.

The Cardinal de Fleury, accompanied by the Virtues; *after Chevallier.*
The Wrath of Neptune; *after Albani;* inscribed *Quos ego.*
Jupiter and Io; *after Schiavone;* for *Crozat Collection.*
Diana and Actæon; *after J. Bassano;* for *the same.*
The infant Moses brought to the Daughter of Pharaoh *after Giorgione.*
Departure of Jacob; *after Castiglione;* } for the *Dres-*
Noah entering the Ark; *after the same;* } *den Gallery.*
The Death of Seneca; *after Luca Giordano.*
Christ healing the Sick; *after Jouvenet.*
A Landscape; *after Nicolaas Berchem;* fine.
The fortunate Accident; *after Van Falens.*
Folly; *after Corn. Visscher.*
The Birth of Bacchus; *after F. Boucher.*
The Rape of Europa; *after the same.*
Three Subjects of Cupid; *after the same.*
La Belle Cuisinière; *after the same.*
Venus and Cupid; *after the same.*
The prudent Shepherdess; *after the same.*
The Rape of Helen; *after Deshayes.*
Æneas succoured by Apollo; *after the same.*
Hans Carvel's Ring; *after J. L. Laurain.*
La Place Maubert, Paris; *after Jeaurat.*
The Flemish Trio; *after A. van Ostade.*
A Dog, with Game; *after Oudry.*
A pair—One, a Boy with a Mouse; the other, a Girl with a Cat; *after C. Parrocel.*
Diana at the Bath; *after Watteau.*
The Rape of Europa; *after the same.*
The Charms of Life; *after the same.*
Italian Recreation; *after the same.*

AVELLI. See XANTO AVELLI.

AVELLINO, GIULIO, or GIACINTO, D', called IL MESSINESE, was a Sicilian, born at Messina about the year 1645. He is said to have been a scholar of Salvator Rosa, at Naples, and painted landscapes in the grand style of that master. After visiting Rome, Venice, and other important cities of Italy, he settled at Ferrara, where landscape painting, since the time of Dossi, had been almost abandoned, and was much employed by the nobility of Ferrara, as well as of Cremona, and it is in those cities that his works must be sought. He enriched his landscapes with ruins, architecture, and figures, spiritedly designed, and boldly touched. Avellino's works are highly prized and much sought after. He died in 1700, at Ferrara.

AVELLINO, ONOFRIO. According to Dominici this painter was born at Naples in 1674; he studied under Luca Giordano, and subsequently with Francesco Solimena. He afterwards passed some years at Rome, where he painted the vault of the church of San Francesco di Paola, which is considered his best performance. In the church of Santa Maria di Monte Santo is an altar-piece by this master, representing a subject from the Life of St. Albert. He died in 1741. Avellino's copies of the works of his masters were so successful that they have passed for originals.

AVELLO, FRANC. SANTO. See URBINO, ROV. DA.

AVEMANN, WOLF, a native of Nuremberg, was a pupil of Hendrik van Steenwijk, and painted interiors of churches and other buildings in the manner of his master. After the year 1620 he left Nuremberg and went to Hesse, where he met with a violent death.

AVERARA, GIOVANNI BATTISTA, (or AVERARIA, or AVERNARIA,) was born at Bergamo about the year 1508. The name of his instructor in art is not known, but he formed his style of colouring from the works of Titian. Ridolfi mentions some fresco paintings by this master in favourable terms, particularly two pictures in the church of San Francesco, at Bergamo; he also executed works in the Palazzo del Podestà in that city. He painted landscape and architecture, and was greatly celebrated in his day for his observance and skilful representation of nature, not only in the scenery, but in the figures and animals with which he ornamented his pictures. The beauty of his tints, the design of his infant figures, and the nature of his landscapes, all show that he aspired to the Titian manner. Muccio, in his 'Teatro di Bergamo,' calls him a universal genius. He died in 1548.

AVERCAMP, HENDRIK VAN, was surnamed 'de Stomme van Kampen' ('the Mute of Kampen'), —a name Immerzeel tells us he obtained on account of his taciturnity. He was probably born at Kampen about the end of the 16th century, and lived, it is said, at the Hague. He produced many pictures, principally landscapes ornamented with cattle, and marine subjects; but they have lost much of their value on account of their change of colour. His favourite subjects were winter scenes. The Dresden Gallery has two Dutch *Kermesses* on the ice; and other paintings by him are in the Galleries of Berlin, Rotterdam, Antwerp, and in many private collections in Germany. His drawings with the pen, and in black chalk, are still held in great estimation. They are met with in several of the collections of Germany and Holland; the Städel Collection at Frankfort; the Albertina Gallery at Vienna; the Berlin Museum, and elsewhere.

AVERNARIA. See AVERARA.

AVIANI, FRANCESCO, a native of Vicenza, flourished about the year 1630. He excelled in painting perspective and architectural views, which were frequently embellished with figures by Giulio Carpioni. His pictures usually represent the most remarkable views in Venice. He also produced some landscapes and sea-ports.

AVIBUS, GASPARO AB. See OSELLO.

AVICE, Chevalier HENRI D'. This amateur etched for his amusement some plates in a slight, though spirited style, after N. Poussin, and other masters; of these the most esteemed is a middle-sized plate of the 'Adoration of the Magi,' after

Poussin. Avice flourished in the middle of the 17th century.

AVIGNON, MIGNARD D'. See MIGNARD.

AVILA, ANDRÉS SANCHEZ D'. See SANCHEZ D' AVILA.

AVILA, FRANCISCO, was a portrait painter of Seville, who flourished in the 17th century, and was distinguished for the suavity of his colour and the truth of his likenesses.

AVILA, HERNANDO DE, painter and sculptor to Philip II. of Spain, flourished in the middle of the 16th century. He was a pupil of Francisco Comontes. He executed, in 1568, an altar-piece of 'St. John the Baptist,' and the 'Adoration of the Kings,' for the cathedral of Toledo.

AVISSE, FRANÇOIS REMI JOSEPH, a French genre painter, who was born at Douai in 1763. He studied in Antwerp, and died in his native town in 1843.

AVOGADRO, PIETRO, was a native of Brescia, and flourished about the year 1730. He was a scholar of Pompeo Ghitti, whose style he followed with a mixture of Venetian colouring, especially in the carnations. The contour of his figures is graceful, and the general effect of his pictures is harmonious and pleasing. His principal work is the 'Martyrdom of SS. Crispin and Crispinian,' in the church of San Giuseppe, at Brescia. In the church of San Francesco are five pictures illustrating the 'Life of St. Peter,' in the chapel dedicated to that saint. Works by him are in other churches of Brescia. Lanzi observes that, in the opinion of many, Avogadro holds the first place in Brescian art, after the three great painters in Brescia — Bonvicino, Gambara, and Savoldo.

AVONSTERN. See SEUTER, DAN.

AVONT, PEETER VAN, was baptized at Mechlin on the 14th of January, 1600; the day of his birth is not recorded. His teacher's name, too, is not known. In the year 1622–23 he was made free of the Guild of St. Luke at Antwerp, and his name occurs at intervals in its records, as well as in those of the city, till his death, which took place at Deurne, near Antwerp, in 1652. He painted landscapes, enriched with figures well drawn, and touched with great spirit. He frequently decorated the landscapes of Vinckenboons, Jan Brueghel, the elder and the younger, Jan Wildens, Lodowijck de Vadder, and other painters. Three signed landscapes by him are in the Belvedere Gallery, two with 'Holy Families,' and one with 'Flora and Genii.' The Munich Gallery has a 'Holy Family,' in a landscape, the joint production of Avont and Jan Brueghel, the elder. The Liechtenstein Gallery also has three pictures by Avont. Antwerp, in its churches and private collections, has examples of his art. The etchings of Avont are rare, and not all which are ascribed to him are genuine. The following are some of the plates which have been engraved after his works:

The Virgin Mary, with the Infant Jesus, St. John, and St. Elisabeth.
The Virgin suckling the Infant, with St. John and an Angel.
The Virgin and Infant in the Clouds; inscribed *Regina Cœli.*
The Magdalene ascending to Heaven.
Twenty-four small plates of Children, on each plate a Child and an Angel. They were entitled *Pædopægnion, and engraved by Hollar.*
The Four Elements, represented by Four Children.
Two Bacchanalian subjects of Children; one, Bacchus drawn in his Car; the other, Bacchus carried by Four Children; *Pet. van Avont, inv., fec., et exc.*

AVRIL, JEAN JACQUES, 'the elder,' was born at Paris in 1744; he was a scholar of J. G. Wille, and has engraved several plates, which are deservedly admired. He died in Paris in 1831. By him we have about 540 pieces, some of large dimensions, among which are:

La Vierge au linge; *after Raphael.*
Mars going to Battle; *after Rubens.*
Mars returning from Battle; *after the same.*
A Shepherd and Shepherdess; called the *Croc-en-jambe after the same.*
Apollo with the Seasons, dancing; *after Poussin.*
Diana and Actæon; *after Albani.*
Diana and Callisto; *after the same.*
Venus revenging herself on Psyche; *after De Troy.*
Pygmalion and Galatea; *after Marillier.*
St. Geneviève; *after C. van Loo.*
Fishermen returning; *after Vernet.*
Travellers in a Storm; *after the same.*
The Shipwreck; dated 1775; *after the same.*
The Double Recompense of Merit; *after P. A. Wille.* 1784.
French Patriotism; *after the same.* 1788.
The Taking of Courtrai; *after Van der Meulen.* 1782.
The Passage of the Rhine; *after Berchem.*
Catherine II. on her Travels; *after F. de Meys.* 1790.
Ulysses and Penelope; *after Le Barbier.*
Combat of the Horatii and Curiatii; *after the same.* 1787.

AVRIL, JEAN JACQUES, 'the younger,' who was born in Paris in 1771, was the son of J. J. Avril, the elder. He studied under Le Barbier, Suvée, and Bervic, and engraved some excellent plates from pictures by the old masters, as well as many plates of sculpture in the Louvre, for the 'Musée Français.' He died in Paris in 1835.

AXARETO, GIOVACCHINO. See ASSERETO.

AXELT, JOHANN. See AZELT.

AXMANN, JOSEPH, an engraver, who was born at Brünn in 1793, first studied drawing and painting under J. J. Weidlich, and, later, engraving under Blascloke at Vienna. He died at Salzburg in 1873. Among his works are:

Landscape; *after J. d'Arthois.*
Samson; *after Van Dijck.*
Moonlight Scene; *after Van der Neer.*
The Styrian Charcoal Burners; *after Gauermann.*
Madonna; *after Murillo.*
Francis I., Emperor of Austria; *after Schiavone, and after Schwager.*
Elizabeth, Empress of Austria; *after Schwager.*

AXTMANN, LEOPOLD, a clever animal painter, born at Fulnek, in Moravia, in 1700, was the pupil of John George Hamilton of Vienna, and rivalled him in reputation. He settled at Prague, and died there in 1748. He excelled in painting dogs and horses; there are several good pictures by him in Bohemia.

AYALA, BERNABÉ, an historical painter, who was born at Seville in the beginning of the 17th century, studied under Zurbaran, and imitated his manner in his tints and draperies. No doubt many of his pictures are now mistaken for the work of his master. He was one of the founders of the Academy at Seville in 1660, and was a member of it until 1671; but as his name does not appear with the subscribers to the statutes in 1673, it is supposed that his death occurred between those years. The Museum of Seville has six of his works, and there are others in the churches of that city and of Madrid.

AYBAR XIMENEZ, PEDRO, a Spanish painter,

was pupil of F. Ximenez, whose style he imitated. He painted historical subjects, and the pictures he produced in Calatayud, in 1682, are praised for their composition, design, and colour. There is no account of him after that year.

AYERBE. See ARBOS.

AYLESFORD, HENEAGE FINCH fourth Earl of, previously Lord Guernsey, who was born in London in 1751, practised art as an amateur with much success. He was an honorary exhibitor at the Royal Academy from 1786 to 1790. His works are chiefly water-colour drawings of architectural and rural subjects: he also executed several etchings. He died in 1812.

AZEGLIO. See TAPARELLI D' AZEGLIO.

AZELT, JOHANN, (or AXELT,) who was born in 1654, appears in Nuremberg records under various names—Arzold, Arzoldt, and Atzold. He seems to have confined himself almost entirely to portraits, which are but indifferently executed. He engraved:

The Emperor Joseph I.; *after A. Hanneman.*
Georg Friedrich, Prince of Waldeck.
A set of Portraits of the Kings of Spain, Hungary, and Bohemia, &c.; and many of the plates in *Freher's Theatrum Virorum Eruditione Clarorum.*

AZZERBONI, GIOVANNI, an Italian engraver, was a pupil of Guglielmo Morghen. He worked at Rome towards the end of the 18th century, and appears to have died before 1810. He engraved 'The Magdalene,' after Guercino.

AZZOLINI, GIOVANNI BERNARDO, or BERNARDINO, —called MAZZOLINI or MASSOLINI—was born at Naples about the year 1560. He went, in 1610, to Genoa, where there are several of his works in the churches and convents, and in private collections. Two pictures by him, in Genoa, are mentioned by Soprani as works of great merit: the one an 'Annunciation,' painted for the high altar of the 'Monache Turchine,' and the other a 'Martyrdom of St. Apollonia,' in the church of San Giuseppe. Azzolini also worked in Naples and Rome. He excelled in wax-work, and formed heads with an absolute expression of life.

B

BAADE, KNUD, a marine and landscape painter, was born in Skiold, in South Norway, in 1808, and removed, while still a boy, with his family to Bergen, where he received his first instruction in art. In 1827 he went to Copenhagen, and there studied at the Academy for about three years, when want of means compelled him to go to Christiania and commence portrait-painting: thence he went to study in Bergen, where the mountain-topped fiords and rocky bays afforded ample subjects for his pencil—and he also travelled northward to Drontheim in search of material for his pictures. In 1836 he was persuaded by his countryman, Dahl, the well-known landscape painter, to go to Dresden, in which city he studied for three years—returning to his native country in 1839 on account of a disease in his eyes. In 1846 he went to Munich, and soon earned as a landscape painter a reputation, which he increased year by year, executing paintings of his native country and the scenes around his native coasts, which he mostly depicted with moonlight effects. Though but an invalid, he laboured at Munich continually until his death, which occurred in that city in 1879.

Baade was painter to the Court of Sweden, and a member of the Academy of Arts at Stockholm. The following are among his best works:

Christiania. *Nat. Gallery.* Wood at North Kyst.
London. *South Kensington Museum.* } The Wreck.
Munich. *Pinakothek.* Scene from Norse Mythology.
Stockholm. *Nat. Gallery.* Ship by Moonlight.

BAADER, AMALIE, was born at Erding, in Bavaria, in 1763. She studied engraving under J. Dorner, the director of the gallery at Munich, and practised it for amusement, not as a profession. Her mark, an *A* and *B* interlaced, is found on copies after Rembrandt, G. F. Schmidt of Berlin, and some Italian masters. After her marriage she was known by her husband's name, Van Schattenhofer. She died at Munich in 1840.

BAAK HATTIGH, JAN, a painter of Utrecht, lived in the middle of the 17th century, as we find by a picture in the hospital of St. Job in that city, with the date 1642. It is a landscape with figures in the manner of Poelemburg, and approaches so near to that master, that it may be concluded he was one of his scholars.

BAAN, J. DE, (or BAEN). See DE BAAN.

BABEL, P. E., a French designer and etcher, was born in Paris in the early years of the 18th century (perhaps in 1720), and flourished there as late as 1755. He is said to have died in 1761. He has left numerous plates of ornamental decoration—some after his own designs—chiefly for the embellishment of books. Heineken says that he was also a goldsmith. Among his productions are:

The plates for Blondel's 'Architecture française.' 1752-56.
Seventy-two vignette illustrations, *from his own designs*, for 'Traité de perspective à l'usage des artistes,' by E. S. Jeaurat. Paris. 1750.
Three plates of a Salon for the Princess Sartorinski, of Poland; *after J. A. Meissonnier.*
Seven plates of decoration for the Hôtel de Soubise, Paris; *after Boffrand.*

BABUREN, THEODOR VAN, (or BABEUR,) a Dutch painter, who was born in 1570, was a scholar of Pieter Neefs. He painted interiors and churches in the manner of that master; but more frequently made choice of such subjects as admitted of mirth and conviviality; and his pictures generally represent musical assemblies, card-players, &c., painted in a free, bold manner, in which his drawing is preferable to his colour. His *chef-d'œuvre* is an 'Entombment,' in the style of Caravaggio, in San Pietro in Montorio, at Rome. His only etching, and this is rare, is from this picture. He died at Utrecht in 1624.

BABYLONE. See BARBARJ.

BACAREEL. See BACKEREEL.

BACCARINI, JACOPO, was born at Reggio about the year 1630. He was a scholar of Orazio Talami, and painted history in the style of that master. Two of his most esteemed pictures, a 'Repose in Egypt,' and the 'Death of St. Alexis,' are in the church of San Filippo at Reggio. He died in 1682.

BACCHIACCA, IL. See UBERTINI.

BACCHIOCCO, CARLO. According to Averoldo this painter was a native of Milan. That author, in his 'Scelte Pitture di Brescia,' mentions several of the pictures of this master in the churches and convents in that city, particularly in the church of SS. Giacomo e Filippo.

BACCI, ANTONIO, a native of Mantua, or of Padua,

was born about 1600. He was a still-life and flower painter, and was living at Venice in 1663.

BACCIARELLI, Marcello, was born at Rome in 1731, and studied under Benefial. In 1750 he was called to Dresden, where he was employed by King Augustus III.; after whose death he went to Vienna, and thence to Warsaw, where he was much patronized. He painted a set of the Polish kings, from Boleslaus Chrobry downwards. That of Stanislaus II. (Stanislas Augustus Poniatowski) has been engraved by A. de Marcenay de Ghuy, Küstner, and A. Fogg. Bacciarelli also painted scenes from the History of Poland. He died at Warsaw in 1818.

BACCIO della Porta (Fra Bartolommeo). See Bartolommeo di Pagholo.

BACCIOCCHI, Fra Ferrante. This painter was a monk, of the order of the Philippines. Some of his works are noticed in Barotti's account of the paintings and sculpture at Ferrara. One of his best pictures was the 'Stoning of St. Stephen,' in the church of San Stefano in that city; and in Santa Maria del Suffragio there was a 'Holy Family' by him. He flourished in the 17th century.

BACH, Karl Daniel Friedrich, who was born at Potsdam, in 1756, studied and painted in Berlin, and in Italy, where he was much influenced by the works of Raphael. He subsequently became professor in the Art Academy at Breslau, where he died, in 1826. He painted historical subjects, portraits, and animals, and he also used the etching-needle.

BACHELEY, Jacques, a French designer and engraver, was born at Pont l'Evêque, in Normandy, in 1712. He studied under Philippe le Bas. He was a member of the Academy at Rouen, where he died in 1781. We have by him several prints of landscapes after the Dutch masters; amongst which are the following:

View in Italy; *after Bart. Breenberg.*
View on the Tiber; *after the same.*
View of the Bridge of Vogea; *after the same.*
View of Rotterdam; *after Van Goijen.*
The Castle of Ryswick; *after Ruisdael.*
View near Utrecht; *after the same.*
A Storm on the Coast of Greenland; *after J. Peters.*
The Redoubt of Schenck; *after B. Peters.*
The Mouth of the Meuse; *after the same.*
The View of Havre de Grace; *after his own drawing.*

BACHELIER, Jean Jacques, was born in Paris in 1724. He was received into the French Academy as a flower painter in 1751, and again as an historical painter in 1763, in which year he painted the 'Death of Abel.' His picture of 'Cimon in Prison, nourished by his Daughter,' exhibited in 1765 as 'Charité Romaine,' was allowed to replace the former work in the Louvre. In 1765 he founded a school of design for artisans, still in existence. He died in Paris in 1805. He was for fourty-four years Director of the Porcelain Factory at Sèvres, and was also Director of the Academy of Painting, Sculpture, and Naval Architecture at Marseilles.

BACHICHE, Le. See Gaulli.

BACHMANN, Georg, also written Pachmann, was born probably in 1600, in Friedberg, Bohemia. He worked for many years in Vienna, and the churches of that city contain examples of his art. He died there in 1652. Besides pictures of sacred history, Bachmann also executed portraits of no mean merit.

BACICCIO. See Gaulli.

BACKER, Adriaan, the nephew of Jacob A. Backer, was born at Amsterdam in 1643. He was sent to Italy when he was young, where he studied several years, and acquired a taste and correctness of design, not very common in the artists of his country, which is discernible in all his works. His most esteemed picture is in the old town-hall at Amsterdam, representing the 'Last Judgment;' it is an ingenious composition, and is painted in a good style. A 'Rape of the Sabines,' signed by him and dated 1671, is in the Brunswick Gallery. An allegorical picture of 'Painting, Peace, and Justice' is in the Antwerp Museum. He died at Amsterdam in 1686.

BACKER, Bt. (Bartholomæus, or Barent), was an engraver, who flourished at Amsterdam in the middle of the 18th century. He executed plates of portraits and views in a neat, finished manner.

BACKER, Franz de. See De Backer.

BACKER, Jacob A., or Bakker (not to be confounded with Jacob de Backer, of Antwerp), was born at Harlingen in 1608 or 1609; he studied under Lambert Jacobsz at Leeuwarden, and then with Rembrandt, whose studio he entered between 1632 and 1634. His chief residence was at Amsterdam, where he distinguished himself as a portrait painter. Such was the extraordinary facility and rapidity of this artist, that Houbraken asserts that he finished the half-length portrait of a lady, dressed in a troublesome drapery and loaded with jewels, in one day. He also acquired great reputation as a painter of history; and his pictures were extolled in the poetry of Vondel, his countryman. He died in 1651, at Amsterdam, in the forty-second year of his age. The following are some of his most important works:

Amsterdam.	*Town hall.*	An Archery-piece; *signed* J.B. 1642.
,,	*Gallery.*	Six Regents. 1676.
,,	,,	The Regents of the Work-house.
Brunswick.	*Museum.*	Portrait of himself.
,,	,,	Sleeping Nymph.
Dresden.	*Gallery.*	Two Portraits.

He also etched some plates from his own designs.

BACKER, Jakob de. See De Backer.

BACKER, Nicolas de. See De Backer.

BACKEREEL, Gilles, (or Bakereel,) who was born at Antwerp in 1572, studied in Italy and then returned to his native city, the churches of which formerly possessed a number of his works. In the Brussels Museum are an 'Adoration of the Shepherds,' and the 'Vision of St. Felix,' and in the Vienna Gallery a 'Hero mourning Leander.' Backereel's name is also frequently distorted into Baccarelles, Bakanel, Baccarelli, Bacareel, and Bakkarell. The date of his death is not recorded.

BACKEREEL, Willem, brother of Gilles, was born at Antwerp in 1570. He went to Italy to study, and stayed there until his death, in 1600. He painted historical subjects and portraits.

BACKHUIZEN, Hendrik van de Sande, whose mother's name was Van de Sande, was born at the Hague in 1795. He studied under J. Heijmans, but derived most of his art instruction from nature, and soon became noted for his landscapes, usually containing figures or cattle. In 1822 he was elected a member of the Academy at Amsterdam; and in 1847 he was made a Knight of the Order of the Lion. He died in his native city in 1860. His works are seen in the public

and private collections of Holland and Belgium. Two winter-landscapes by him are in the Pinakothek at Munich.

BACKHUYSEN, Ludolf. See Bakhuisen.

BACLER d'ALBE, Louis Albert Guillain, Baron de, a French artist, was born in 1761 at St. Pol (Pas de Calais). He was a brigadier-general, and held other military and civil offices under Napoleon. He painted, during the invasion of the French, in 1797, several views in Italy: the 'Battle of Lodi,' the 'Passage of the Po,' and several other victories of the French armies. He also painted some interesting landscapes and classical subjects, such as the 'Death of Paris,' and 'Œdipus wandering in Greece.' He also etched and lithographed a large number of landscapes. He died at Sèvres in 1824.

BACON, Frederick, engraver, born in London in 1803, was a student of the Royal Academy for some time under Fuseli, and afterwards became a pupil and assistant of the Findens. He engraved, on his own account, illustrations for the Waverley Novels, and for Heath's Annuals, &c., and was much employed by Messrs. Colnaghi and Puckle, and for the Art Union. In 1869 he retired from the active exercise of his profession, and in 1882 left England for California, where he invested in a property, and where he died in 1887.

BACON, Sir Nathaniel, who was born in 1547, was a half-brother of the great philosopher, Lord Chancellor Bacon. He practised art for his amusement, after the manner of the Flemish school. There exist pictures by him at Gorhambury, the family seat, consisting of a whole-length portrait of himself, a half-length of his mother, and a 'Kitchen-maid with Fowls,' admirably painted. Several others are at Redgrave Hall, Suffolk. He died in 1615. His monument in the chancel of Culford church has, in addition to his bust, the emblems of a palette and pencils.

BACQUOY. See Baquoy.

BADALOCCHIO, Sisto—called by Malvasia, Sisto Rosa—was born at Parma in 1581, and was educated in the school of Annibale Carracci. He went with that great master to Rome, and assisted him in some of his celebrated works in that city, notably in the Farnese Palace. He was an accomplished designer, and possessed an inventive genius. After the death of his master, in 1609, Badalocchio returned to Bologna, where he was much employed. He also worked at Gualtieri, Reggio, and Parma. He died at Bologna in 1647. One of his best works is a 'St. Francis,' in the Parma Gallery. In the Verospi Palace at Rome he painted in fresco, after Albani, 'Polyphemus seated on a Rock, with Galatea and her Nymphs;' 'Polyphemus hurling a Rock on Acis and Galatea;' 'Mercury and Paris,' and the 'Judgment of Paris;' which have been engraved by Giovanni Girolamo Frezza. Sisto Badalocchio etched several plates in a free and masterly style; they are generally more finished than those by Guido Reni, though not quite so elegantly or so carefully drawn. His ordinary mark was *S. B., f.* We have among others the following plates by him:

The Statue of the Laocoon; *after the antique marble* (*his best work*). The Apostles and St. Thomas Aquinas; from the Cupola of the Cathedral at Parma; *after Correggio.* Twenty-three plates of Raphael's Bible; after the frescoes in the Loggie of the Vatican. The Holy Family, with St. Joseph and St. John; *after Schidone.*

BADAROCCO, Giovanni Raffaello, the son and scholar of Giuseppe Badarocco, was born at Genoa in 1648. After studying some time under his father he went to Rome, and entered the school of Carlo Maratti. Aiming at a freer and bolder style, he appears to have preferred the works of Pietro da Cortona to those of his master. He also painted in Naples and Venice, whence he returned to Genoa. There is great suavity and a fine impasto in his colouring, which a profusion of ultramarine has preserved in all its brilliancy. He was much employed in easel historical pictures. Two of his largest and best works were in the Certosa at Polcevera. He died in 1726.

BADAROCCO, Giuseppe, who was born at Genoa in 1588, became a scholar of Andrea Ansaldo, under whose tuition he remained some years. He was called, from his difficulty of hearing, 'Il Sordo.' After leaving the school of Ansaldo he visited Florence, where he was so much struck with the beauty of the works of Andrea del Sarto, that he applied himself with assiduity to the study of the pictures of that admirable artist. He proved a very good painter of history, and executed several works for the churches and public edifices at Florence, where he died of the plague in 1657.

BADENS, Frans, was born at Antwerp in 1571. He was the son of an obscure artist, by whom he was instructed in the principles of design, but he afterwards had the advantage of visiting Italy, where he remained four years. On his return to the Netherlands he gave ample testimony of the advantages he had derived from his studies. Van Mander speaks of him in very favourable terms as a painter of history and portraits, and says that he excelled in painting what are called 'Conversation Pieces.' His style of design partook of the taste he had acquired in Italy, and, like most of the painters of his country, he was an excellent colourist. His works have now entirely disappeared. It is supposed that he died at Amsterdam, but the year is not recorded.

BADENS, Jan, was the younger brother of Frans Badens, and was also instructed in art by his father. He was born at Antwerp in 1576, and following the example of Frans, he went to Italy at an early period of his life, where he resided several years. He afterwards visited Germany, and acquired in that country both fame and fortune. Returning to his native country, he was robbed and pillaged by banditti of all he possessed. This event occasioned his death in 1603, at the age of 27.

BADESLADE, Thomas, a landscape artist, made many drawings of the country-seats of the English nobility and gentry, which were published in various county histories between 1719 and 1750.

BADIALE, Alessandro, a painter and engraver, was born at Bologna in 1623. He was a disciple of Flaminio Torre, and painted several pictures for the churches and public edifices at Bologna. He was accidentally shot at Bologna in 1668. He etched several plates in a slight, free style, from the designs of himself and others. He marked his prints with the annexed monogram. We have the following prints by him:

The Virgin Mary seated, with the Infant Jesus on her lap, between St. Philip Neri and St. Anthony of Padua; *after Flaminio Torre.*
The Holy Family; *after the same.*
Christ taken down from the Cross; *after the same.*
Madonna with Child, who holds a cross and an apple—half-length—*after Carlo Cignani.*

BADILE, Giovanni, a painter of Verona, flourished in the first half of the 15th century. A signed altar-piece by him of the 'Madonna and Saints,' in seven compartments, is in the Verona Gallery. Records of him exist from 1418 to 1433.

BADILE, Giovanni Antonio, the great-grandson of Giovanni Badile, was born at Verona in 1480. He was, according to Lanzi, the first of the Veronese painters who divested himself entirely of the Gothic manner that prevailed before him, and was superior to his contemporaries in the expression of his heads and the delicacy of his colouring. He was the first teacher of his nephew, Paolo Veronese. His pictures of the 'Raising of Lazarus,' in the Verona Gallery, and 'The Virgin and Infant in the Clouds, with several Saints,' so highly praised by Ridolfi, are worthy of the instructor of Paolo Veronese and Zelotti. Badile died in 1560.

BADOUX, Robert de, a native of Brussels, was a marine painter and engraver who flourished in the first half of the 17th century. He engraved some plates for the 'Académie de l'Épée,' published in 1628.

BAECK, Elias, of Augsburg, called 'Heldenmuth,' who was born in 1679, was a painter and engraver. He worked for some time in Rome, then in Laybach, but finally returned to Augsburg, where he died in 1747. His chief works—both in painting and engraving — were portraits and landscapes. His engravings are sometimes marked *E. B. a. H.* (Elias Baeck, alias Heldenmuth). See Meyer's 'Künstler-Lexikon.'

BAECK, Johann Georg, an engraver of Augsburg, worked from about 1700 to 1729. He engraved portraits, of which a great part are mentioned by Heineken. Amongst these are 'George I.' of England and 'Louis XIV.' of France. His mark is *J. B.* or *B. fe.*

BAEHR, Johann Karl, who was born at Riga in 1801, studied under Matthaei in Dresden, and completed his art education by a sojourn in Italy. He finally settled at Dresden, and in 1840 was made a Professor at the Academy of Fine Art. He died there in 1869. Baehr produced, besides many portraits, numerous historical works of merit. He was also the author of several literary productions. The following are some of his best paintings:

Virgil and Dante.
The Anabaptists in Münster (*lithographed by Hanfstängl, and by Teichgräber*).
Iwan the Cruel, of Russia, warned of his death by a Finnish Magician (*signed and dated* 1850); *in the Dresden Gallery.*
Christ and St. Thomas (*at Kiev*).
Christ on the Cross (*at Zschopau*).
Portrait of Julius Mosen (*lithographed by Hanfstängl*).

BAEN, J. de, (or Baan). See De Baan.

BAENER, Johann Alexander, a German engraver, flourished about the year 1670. Among other plates he engraved an emblematical subject, representing a man kneeling at the feet of another man, with a book before him; and a hand, holding a sword, is striking from the clouds at the latter. It is executed with the graver in a coarse, heavy style.

BAERSTRAET. See Beerstraaten.

BAESTEN, Maria, whose maiden name was Ommeganck, painted landscapes and cattle. She was a member of the Academy at Antwerp in 1784.

BAGELAAR, Ernst Willem Jan, who was born at Eindhoven, in Holland, in 1775, first entered the army, but early acquired a liking for the fine arts, and instructed himself in that of etching. He acquired further knowledge by travelling through Germany, and by a stay in Paris. Giving up soldiering, he retired to his property at Zon, near Eindhoven, where he died in 1837. His etchings, which are numerous, are executed in imitation of drawings. Many of them are landscapes from his own designs. The style of Jan Luyken had a special charm for him, and he possessed a considerable collection of his drawings. The following will show the variety of his subjects:

Ruth and Boaz; *after Luyken.*
Daniel in prayer; *after the same.*
The sleeping Jew; *after Rembrandt.*
Portrait of J. W. Pieneman; *after J. W. Pieneman.*
Portrait of the poet Janus Secundus; *after J. van Schoreel.*
View of Arnheim; *after Schelfhout.*
Sea-piece; *after Van Goijen.*
Storm at Sea; *after L. Bakhuisen.*
A set of six plates of Cows; *after A. Cuyp* (*one of his best works*).
Two Cows; *after A. van de Velde.*
A Sheep; *after Berchem.*
A Sheep; *after Dujardin*

BAGER, Johann Daniel, who was born at Wiesbaden in 1734, was a fruit and flower painter. He worked some time at Frankfort, where he died in 1815. Two works by him are in the Städel Gallery in that city.

BAGLIONI, Cesare. This artist was born at Bologna, about the middle of the 16th century; he was the son of an obscure painter, Giovanni Pietro Baglioni, from whom he received some instruction; but he had the advantage of being a contemporary of the Carracci, and without being a disciple of that school, he adopted their style, particularly in landscapes, in which he excelled. He was a universal artist, and painted history, animals, and fruit; in all of which, according to Malvasia, he possessed considerable merit. The principal works of this master were at Bologna and Parma, where they were highly esteemed. In the church of the Madonna del Soccorso, at Bologna, he painted a picture of the 'Ascension,' and in San Giorgio an altar-piece, representing 'St Anthony and St. Martha.' Baglioni was employed in 1610 by the Duke Ranuccio Farnese at Parma to paint the church or oratory of Stirone, dedicated to the Blessed Virgin, which was destroyed in 1812.

BAGLIONI, Cavaliere Giovanni, called 'Il Sordo del Barozzo,' was born at Rome in 1571, and was a scholar of Francesco Morelli. He was employed in many considerable works at Rome during the pontificates of Clement VIII. and Paul V. In the church of Santa Maria dell' Orto, he painted a chapel in fresco, where he represented the 'Life of the Virgin;' and in San Niccolò in Carcere there is a fine picture of the 'Last Supper.' But his most esteemed performance, which now no longer exists, was his picture in St. Peter's, of that Saint raising Tabitha from the dead, for which he was made a Knight of the Order of Christ by Pope Paul V. He also painted a 'St. Stephen,' in the cathedral of Perugia, and a 'St. Catharine,' for the cathedral of Loretto. He died at Rome in 1644. He was the author of the 'Lives of the Painters, Sculptors, and Architects,' who flourished at Rome, from the Pontificate of Gregory XIII. until that of Urban VIII., from 1573 to 1642.

BAGNACAVALLO. See Ramenghi.

BAILEY, JOHN, designed and engraved the illustrations to Hutchinson's 'Histories of Northumberland and of Durham,' published between 1778 and 1784. He was afterwards the author of various works on agriculture.

BAILLEUL, F. This artist was a native of France, and resided in Paris about the year 1722, where he engraved some of the plates which were published at that time, representing the ceremonies of the coronation of Louis XV.

BAILLIE, ALEXANDER, an engraver, who flourished about the year 1764, was born in Scotland. After practising his art in Rome, he returned to Edinburgh, where he engraved a few portraits, and where, it is believed, he died. He engraved a plate representing a half-length figure of 'St. Cecilia,' and a 'Holy Family,' both after Francesco Fernandi, and both signed with his name, and the above date.

BAILLIE, Captain WILLIAM. This well-known amateur acquired a distinguished reputation as an engraver. He was born at Killbride, County Carlow, in 1723, and passed the early part of his life in the army, from which he retired with the rank of captain of cavalry. On leaving the service Captain Baillie devoted his life entirely to the arts, and was for many years considered one of the most enlightened connoisseurs of his time. By this gentleman we have several plates engraved in various manners; but his most admired productions are those he executed in the style of Rembrandt, and his charming copies after the etchings of that master. He died in 1810. The works of Captain Baillie were published in two folio volumes by Boydell, in 1792, entitled, 'A Series of 225 Prints and Etchings after Rembrandt, Teniers, G. Dou, Poussin, and others.' The following are the principal, some of which are signed with his name, and some marked with the cipher annexed:

Bust of an Old Man, with a gold chain, in the manner of Rembrandt; two plates, one without the chain.
Landscape, with a Stone Bridge, engraved 1764; scarce.
Landscape, with the Ruins of a Temple, in the manner of *Claude*.
Portrait of Sofonisba Anguisciola, painter *ipsa pinxit*.
Landscape by Moonlight; *after A. Cuyp*
The Pen-cutter; *after Gerard Dou*.
The Lacemaker; *after the same*.
The Mother of Gerard Dou; *after the same*.
Susannah justified by Daniel; *after G. van den Eekhout*.
Four Officers, two playing at Trictrac; *after Marc Geerarts*; scarce.
Portrait of Frans Hals, painter; *F. Hals, pinxit*.
Portrait of Frans van Mieris; *after himself*.
Peasants saying Grace; *after Molenaer*.
A Musical Assembly; *after the same*.
James, Duke of Monmouth, on Horseback; *after Netscher*.
Interior of a Dutch Chamber, with Peasants regaling; *after A. Ostade*. 1767.
Interior, with Peasants smoking and drinking; *after the same*. 1765.
Christ healing the Sick, commonly called the Hundred Guilder Print. The original plate by Rembrandt, purchased by Captain Baillie in Holland, and admirably retouched by him.
Beggars at the Door of a House; *after Rembrandt's etching*.
The Gold-weigher; finely copied from *Rembrandt's etching*.
The Three Trees; Landscape; *after the same*.
An Old Man, half-length, with a Beard and Cap; *W. Baillie*, 1765; *after Rembrandt*.
The Entombment of Christ; two plates varied.
An Old Man, half-length, with a large Beard, and his Hands in the Sleeve of his Robe. 1771
Landscape, with a Horse lying; *after Rembrandt's print*.
The Holy Family; *after Schidone*.
Interior of a village Alehouse; *after Teniers*; fine.
A Student sitting before a Table with a Globe and Books; *after Terborch*.
William, Prince of Orange, on Horseback; *after the same*.
Soldiers quarrelling at Dice; *after Valentin*.
Three Sea-pieces; *after drawings by W. van de Velde*.

BAILLIU, B. and P. DE. See DE BAILLIU.

BAILLU, ERNEST JOSEPH, (or BAILLY,) who was born at Lille in 1753, studied first in the Academy of Ghent, then at Antwerp, and subsequently at Paris. In 1777 he returned to Ghent, and was soon afterwards commissioned by the magistracy to paint four portraits of the Emperor Leopold II. He also painted a portrait of Maria Christina of Austria. In 1792 he gained a prize, at the Academy of Ghent, for his 'Œdipus Coloneus,' and in 1811 he received a gold medal for an 'Allegory on the Birth of the King of Rome;' both of these works he presented to the Society of Art and Literature of Ghent. He died in that city in 1823. Baillu devoted himself much to decorative paintings on walls, wainscots, and furniture, in which branch of art he became very famous.

BAILLY, DAVID, a Dutch painter, was born at Leyden in 1584. After studying under Kornelis van der Voort, he went in 1608 to Italy. He returned to the Netherlands in 1613, having spent some time in Germany, both going and coming. He painted especially portraits, and sometimes perspective views of the interiors of churches and temples. His portraits were esteemed for their correct likeness, and they were extremely well coloured. His church pieces are much admired, though inferior to those of Steenwijck, or Pieter Neefs. He was still living in 1661. His works are rarely seen in public galleries. A portrait of Maria van Reigersbergen, wife of the celebrated jurist Hugo de Groot,—signed and dated 1624,—is in the Museum at Amsterdam, and a Male Portrait in the Göttingen Gallery. He was also an engraver.

BAILLY, JACQUES, a miniature painter and engraver, was born at Graçay (Cher) in 1629. He etched twelve spirited plates, representing bouquets of flowers. His works are very rare. He died in Paris in 1679.

BAILLY, NICOLAS, son of Jacques, was born in Paris in 1659, and died there in 1736. He painted landscapes, and etched in a neat manner 17 views of the environs of Paris.

BAILY, J., an English engraver, practised about the year 1790. He engraved some plates after Morland, as well as landscapes and views in aquatint, in a clever manner.

BAJARDO, GIOVANNI BATTISTA. This painter was born at Genoa about the year 1620. It is uncertain under whom he studied, but he was a reputable painter of history, and executed several works for the churches and public edifices at Genoa, which are deservedly esteemed, particularly those in the portico of San Pietro di Banchi, and the monastery of Sant' Agostino. His compositions are judicious, his design graceful, and he possessed great facility of execution. According to Soprani, he fell a victim to the plague, which visited Genoa in 1657, when he was in the prime of life.

BAKANEL. See BACKEREEL.

BAKER, J., practised as a portrait painter at the beginning of the 18th century. He was one of Sir Godfrey Kneller's assistants, and is best

known by his portrait of Sir Stephen Fox, engraved by Jean Simon.

BAKER, JOHN, an English painter of flowers and fruit, born about the year 1736, was, in early life, a painter of heraldic ornaments for coaches. Afterwards he distinguished himself by the brilliancy of his groups of flowers which he contributed to the Spring Gardens Exhibition. He was one of the original members of the Royal Academy of Arts, where there is a very creditable specimen of his talents. He died in 1771.

BAKER, JOSEPH, in early life an actor, is mentioned by Walpole as a painter of the interiors of churches, both in England and Rome. A view of the interior of St. Paul's, by him, was sold at the sale of Sir Mark Sykes's pictures. He also drew York and Lincoln Cathedrals, which were engraved by Vivares. He died in 1770.

BAKER, THOMAS, who was born in 1809, and died in 1869, practised the art of landscape painting in water-colour in the midland counties with success. He was known as 'Baker of Leamington.'

BAKEREEL. See BACKEREEL.

BAKHUISEN, LUDOLF, (or BACKHUYSEN,) a celebrated painter of sea-pieces and storms, was born at Emden in 1631. He was of a respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. His time was, however, more occupied in the society of the painters than in the counting-house, and he at length became a pupil of Aldert van Everdingen, under whom he remained some time. He also studied, it is said, under Hendrik Dubbels. His fondness for shipping led him frequently to the port of Amsterdam, where he made drawings of the different vessels. These designs were admirably executed with a pen, and were eagerly sought after by collectors, who purchased them at liberal prices. This encouragement induced him to attempt the representation of similar objects in painting. His first essays were successful, and his pictures were universally admired. He frequently exposed himself to the greatest danger, by hiring fishermen to take him out to sea in the most tempestuous weather, to observe the forms of the waves mounting to the clouds and dashing against the rocks; and he has represented these scenes with a fidelity that intimidates the beholder. His pictures of these subjects, though rather dark in colouring, have raised his reputation even higher than that of W. van de Velde, although the works of the latter, which represent the sea when calm, or in light breezes, are much superior. In the latter part of his life Bakhuisen amused himself with etching some plates of views of shipping on the Y, a small arm of the sea upon which Amsterdam is situated. He died at Amsterdam in 1708. Bakhuisen is said to have given instruction in drawing to Peter the Great, when that monarch was studying at Saardam. He also practised the art of engraving, and has left several plates of marine views, and his own portrait. His most celebrated works are:

Amsterdam. *Museum.* Embarkation of Jan de Witt on the Dutch fleet.
" " Port of Amsterdam (*signed and dated* 1673).
" " The Zuider Zee (*signed and dated* 1694), *and others.*
Berlin. *Museum.* Stormy Sea on a Rocky Coast.
" " Slightly Troubled Sea (*signed and dated* 1664).
Brussels. *Museum.* The Tempest.
Copenhagen. *Gallery.* Sea-pieces *and others.*
Dulwich. *Gallery.* Boats in a storm (*signed and dated* 1696).
Florence. *Pitti Pal.* A Rough Sea (*dated* 1669).
Frankfort. *Städel.* View on the Y (*signed and dated* 1700).
Hague. *Gallery.* Disembarkation of William III. of England in l'Oranje-Polder (*signed and dated* 1692).
" " Entrance of a Dutch port (*signed and dated* 1693).
" " View of the Building Yard of the East India Company at Amsterdam (*signed and dated* 1696).
London. *Nat. Gall.* Dutch Shipping (*signed and dated* 1683).
" " *Six other Sea-pieces.*
Paris. *Louvre.* Dutch Squadron (*dated* 1675).
" " *Four other Sea-pieces.*
Petersbrg. *Hermitage.* A Shipwreck.
" " Portrait of an old man.
Vienna. *Gallery.* Port of Amsterdam. 1674.
" " *Two others.*

BAKHUISEN, LUDOLF, nephew of the great marine painter, was born at Amsterdam in 1717, and died at Rotterdam in 1782. He was a good painter of horses and battles. His brother GERRIT BAKHUISEN practised portrait-painting as an amateur. He lived at Rotterdam, where he had a tile-kiln, to which after his death his brother Ludolf succeeded.

BAKKARELL. See BACKEREEL.

BAKKER. See BACKER.

BAL, CORNELIS JOSEPH, who was born in Antwerp in 1820, first studied in the Academy there, and then went to Paris and formed his style under Achille Martinet. In 1848 he won the 'Prix de Rome,' and improved his knowledge of art by travelling in Italy and elsewhere. On his return to Paris he made himself famous by his engraving of Gallait's 'Temptation of St. Anthony.' On the death of Corr, in 1862, he was summoned to Antwerp to fill the vacant post of professor to the Academy. He died in his native city in 1867. Bal received several medals and the order of Leopold. The following are his principal engravings:

La Belle Jardinière; *after Raphael* 1856.
The Montenegrin Woman and her Child; *after Czermak.*
The Temptation of St. Anthony; *after Gallait.*
Jeanne la folle; *after the same.*
The Abdication of Charles V.; *after the same* (left unfinished at Bal's death).

BALASSI, MARIO, was born at Florence in 1604. He was first a scholar of Jacopo Ligozzi, and after the death of that master he studied successively under Rosselli and Domenico Passignano, the latter of whom he assisted in the works he executed at Rome by order of Pope Urban VIII. He copied the 'Transfiguration' of Raphael, for Prince Taddeo Barberini, who placed it in the Capuchin church at Rome, where it is still to be seen. He afterwards accompanied Prince Ottavio Piccolomini to Vienna, where he painted the portrait of the Emperor Ferdinand III. On his return to Italy he worked in Prato, Florence, and Empoli. For the church of Sant' Agostino, in Prato, he painted a picture of 'St. Nicholas of Tolentino,' one of his best works, and for the Society of the Stigmata in Florence, one of 'St. Francis.' In the Vienna Gallery there is a 'Madonna and Child' by him, painted on stone. He died in 1667.

BALDACCI, MARIA MADDALENA, a Florentine painter, was born at Florence in 1718, and died there in 1782. She executed miniatures and crayon

drawings, and among them the portrait of the Empress Maria Theresa. She is represented in the Uffizi Gallery by her own portrait.

BALDASSARE, who worked at Forli about the year 1354, is supposed to be the author of a fragment of a series of paintings which once adorned the church Di Schiavonia. That which remains is now in the gymnasium at Forli, and represents the Adoration of the Magi and figures of SS. Peter, Jerome, Paul, Augustin, three figures, and two horses, "creations that do more honour to the school of Giotto in these parts than any assigned to the artists named by Vasari" (Crowe and Cavalcaselle, 'A New History of Painting in Italy,' 3 vols. 1864).

BALDI, Antonio, a designer and engraver, born at La Cava, in the kingdom of Naples, about 1692. After having passed some time under Solimena he became a pupil of Magliar, to learn the art of engraving. He chiefly resided at Naples, and was living, Zani says, as late as 1768. He engraved several plates, principally from his own designs, amongst which are:

The Emperor Charles VI.; oval.
Don Carlos, King of the Two Sicilies; oval.
Nicholas Cyrillus, physician; *after S. Cyrillus.*
Maria Aurelia Caraccioli, a Nun; oval.
St. Ignatius Loyola; oval; *Ant. Baldi ex Prototypo.*
The Monk Raffaele Manca, with an Angel; oval.
The Communion of St. Mary of Egypt; *A. Baldi, in. et sc.*
St. Philip Neri in Heaven; inscribed *Cui nomen dedit, &c.*
St. Emilius interceding for the Neapolitans; *Divo Emigdo in terræ, &c.*
St. Gregory, with the subjects of his Miracles, 1738; *Ant. Baldi, fec.*

BALDI, Lazzaro, was born at Pistoja in 1624. He went to Rome when he was very young, and became a scholar of Pietro da Cortona. Under so able an instructor he became a very eminent artist, and painted several pictures for the churches and public edifices at Rome, which are particularly described by the Abate Titi. In the pontifical palace at Monte Cavallo there is a fine picture by this master, representing 'David and Goliath,' and in the church of St. Luke an altar-piece of the 'Martyrdom of St. Lazarus.' He also worked in Camerino, Pistoja, and Perugia. He died at Rome in 1703. In the Vienna Gallery there is a picture by him of 'St. Martin, Bishop of Tours, raising a dead child,' which has been engraved by J. Axmann. As an engraver, Baldi is known by one single work, 'The Conversion of St. Paul,' marked *Lazzerus. Baldus. Pistoriensis. invenit. et. excudit.*

BALDINI, Baccio, a Florentine goldsmith and engraver, is a master of whom little is known. Vasari tells us that he engraved after the designs of Botticelli, and that he was a disciple of Maso Finiguerra, who is said to have been the inventor of engraving in Italy. Nothing has been ascertained for certain about Baldini's life, but it is supposed that he flourished from about 1460 to 1485. Almost all the writers on the subject agree that he worked in conjunction with Botticelli, but as their works are executed in the same manner, and bear neither name nor monogram, it is almost impossible to identify them. The following are some which are most frequently attributed to Baldini:

Plates for the 'Monte Santo di Dio.' 1477.
Nineteen Plates of Dante's Inferno, printed at Florence by Niccolò Lorenzo della Magna, in 1481.
Twenty-four of the Prophets.
Twelve of the Sibyls.
Theseus and Ariadne.
Designs for jeweller's ornaments.

For an exhaustive list of works attributed to Baldini, and for a further account of the artist, see Meyer's 'Künstler-Lexikon.'

BALDINI, Pietro Paolo. According to Titi, this artist was a native of Rome, and was a disciple of Pietro da Cortona. He flourished in the middle of the 17th century. He painted historical subjects, and several of his works in the public edifices at Rome were deservedly admired; among others, some pictures in the churches of San Nicolò da Tolentino, and Santa Maria di Loretto; but above all an altar-piece representing the 'Crucifixion,' in the church of Sant' Eustachio, finely composed, and designed with great care and correctness.

BALDINI, Fra Tiburzio. This painter was a native of Bologna, and flourished in the early part of the 17th century. It is not said under whom he studied; but, according to Averoldo, he painted several pictures for the churches and convents at Brescia, of which the most esteemed were the 'Marriage of the Virgin with St. Joseph,' and the 'Murder of the Innocents' in Santa Maria delle Grazie. His taste reminds us of the excellent school that flourished in 1500—magnificence in the architecture, great copiousness of composition, and clearness of effect; but in the general tone of his tints, and of his flesh, somewhat of a coldness.

BALDINI, Vittorio, an Italian printer and engraver on wood, who, according to Papillon, flourished about the year 1600. He died at Ferrara in 1618. Among other prints he executed the woodcuts for an edition of Tasso's 'Aminta,' printed by him at Ferrara in 1599. He worked for the Duke of Ferrara, and for Clement VIII.

BALDOVINETTI, Alesso, was born in 1427 at Florence. It is not known who was his master; Baldinucci supposes that it was Uccelli. About his youth Vasari tells us only that Alesso, being desirous to study painting, left the business of his father, who was a rich merchant. In 1448 he was registered as a member of the Guild of St. Luke: "Alesso di Baldovinetti, dipintore." There exists a curious note-book by the artist (Ricordi di A. Baldovinetti, published by G. Picrotti, Lucca, 1868), wherein some of his lost pictures are mentioned. Albertini states ('Memoriale,' 1510) that Baldovinetti assisted Andrea del Castagno and Domenico Veneziano in the fresco paintings of Santa Maria Nuova, executed between the years 1439 and 1453, but these have been destroyed. The following are the only pictures by the master which are still preserved: In the cloisters of Santa Annunziata he painted between the years 1460 and 1462 a large fresco representing 'The Nativity, with the Adoration of the Shepherds.' In 1465 he furnished the design for the portrait of Dante, painted by Domenico del Michelino in the duomo of Florence. In 1470 he executed the large panel picture representing the 'Holy Trinity adored by the Saints Gualberto and Benedict,' for the altar of the church Santa Trinità, now in the Academy at Florence. His wall paintings, in the choir of the same church, representing scenes from the Old Testament, with many portraits of distinguished contemporaries, were completed in 1496, and valued in the following year by the four great artists—Gozzoli, Perugino, Filippino Lippi, and Rosselli—at 1000 golden florins. These were, however, destroyed in 1760.

Baldovinetti is certainly one of the most prominent masters of the early Florentine Renaissance. His chief merits lie in the utmost care with which he studied and represented natural objects. The extensive views of his landscape backgrounds are especially remarkable. But the types of his figures, which are taken from common life, are rather unpleasing, nor is his colour harmonious. He aimed at finding out a new method of mixing colours. Vasari remarks that "he sketched his compositions in fresco, but finished them in *secco*, tempering his colours with a yolk of egg mingled with a liquid varnish, prepared over the fire." Owing to this peculiar process, which did not prove to be successful, his pictures are now in a very bad state of preservation. With better success, Baldovinetti devoted himself to works in mosaic, which art had not been practised at Florence for about a century. In 1481 he restored the mosaic picture over the portrait of San Miniato, at Monte, and in the following years (1482—1490) the more important mosaics in the tribuna and in the cupola of the Baptistery. He died at Florence, in the hospital San Paolo, August 29, 1499, and was buried in San Lorenzo. His best scholar was Domenico Ghirlandajo, who afterwards painted his portrait near that of himself in the frescoes of Santa Maria Novella (Vasari). Of his works may be mentioned:

Bergamo.	*Gallery.*	His own Portrait.
Florence.	*Uffizi.*	Enthroned Virgin and Child, with Six Saints.
„	*SS. Annunziata.*	The Nativity.
„	*San Miniato.*	Annunciation.

J. P. R.

BALDREY, JOHN, an English painter, was born about 1750. He exhibited portraits at the Royal Academy in 1793 and 1794, and also engraved a few portraits, and other subjects, in the chalk style. He was living in 1821. Among his best works are the following:

Diana and her Nymphs; *after Carlo Maratti.*
The Benevolent Physician; *after E. Penny.*
Lady Rawdon; *after Reynolds.*
The Finding of Moses; *after Salvator Rosa.*

BALDRIGHI, GIUSEPPE, was born at Stradella, near Pavia, in 1723. After studying for some years at Florence, under Vincenzo Meucci, and under Boucher in Paris, he was invited to the Court of Parma, where he was appointed principal painter to the Duke. He established a school of painting in that city, which was much frequented. One of his most admired productions is a picture of 'Prometheus released,' in the Academy at Parma; he likewise painted a large picture of the family of Philip, Duke of Parma, which gained him great reputation. His own portrait is in the Uffizi, Florence. He died at Parma in 1802.

BALDUCCI, GIOVANNI, called COSCI, after his maternal uncle, was, according to Baldinucci, a native of Florence; he was a scholar of Battista Naldini. In 1590 he went to Rome, where he was taken under the protection of the Cardinal Alessandro de' Medici, afterwards Leo XI., by whom he was employed for some time. Several of his works are at Rome and Florence. Towards the latter end of his life he visited Naples, where he painted some pictures for the churches. He died there in 1603.

BALDUCCI, MATTEO, a native of Fontignano, was an associate of Bazzi between 1517 and 1523. In the following year he painted an altar-piece in San Francesco di Pian, Castagniano, in Montamiata; and works by him are seen in the Academy and churches of Siena.

BALDUNG, HANS, (called GRIEN or GRÜN, probably from his habit of dressing in green,) was born at Gmünd, in Swabia, between 1475 and 1480; he was a painter, engraver, and designer. Nothing is known of the youth of this important artist, and two altar-pieces in the Convent of Lichtenthal, near Baden-Baden, dated 1496, are thought to be his earliest productions. His first authenticated painting, dated 1501, representing the portrait of the Emperor Maximilian, is in the artist's sketch-book, in the Cabinet of Engravings at Carlsruhe. In 1507 he painted the altar-piece of St. Sebastian, lately in the possession of Herr Fr. Lippmann at Vienna, and probably also the 'Adoration of the Magi,' in the Museum at Berlin. It is very likely that Baldung worked at Nuremberg from 1507 to 1509, where he executed under the direction of Albrecht Dürer the copies of 'Adam and Eve,' after that master, in the Pitti Palace at Florence, and also probably assisted him in other works. In 1509 he removed to Strasburg and bought the freedom of that city; in 1511 he went to Freiburg, but according to the chroniclers stayed subsequently several times at Strasburg, where he died in 1545. He was highly esteemed by the nobility of his time, especially by the Margrave of Baden, and stood on very intimate terms with Albrecht Dürer. Baldung, though he properly belongs to the Swabian school, exhibits in his works a close imitation of the style of Albrecht Dürer. He shows himself as a most energetic and characteristic artist; he possessed an uncommon gift of invention and expression, but was too capricious and impetuous, and often too fantastic. His colouring is excellent, except in his latest productions, where the carnations are too pale. He painted religious, mythological, and allegorical subjects, and portraits. It may here be added that, if the altar-pieces at Lichtenthal are really by him, there is sufficient proof that he studied first the works of Schongauer. His *chef-d'œuvre* is an altar-piece in the cathedral of Freiburg; it bears the inscription, JOANNES BALDUNG COG. GRIEN GAMUNDIANUS DEO ET VIRTUTE AUSPICIBUS FACIEBAT 1516. It represents the 'Coronation of the Virgin,' on the inside wings the 'Twelve Apostles,' and on the outside the 'Visitation,' the 'Flight into Egypt,' the 'Nativity,' and an 'Annunciation,' which Kugler attributes to another painter.

His designs, distinguished for their excellent conception and a surety of hand reminding us of Albrecht Dürer, are to be met with at Basle, Berlin, Carlsruhe, Copenhagen, Florence, Hanover, London, Paris, and Vienna.

As an engraver on copper, he was not very excellent in the technicalities. The following plates may be mentioned:

The Man of Sorrows.
The Groom, considered his best; an etching.
An old man kissing a girl; an etching. 1507.
St. Sebastian.

He was, however, more excellent as a draughtsman on wood. What has been said of his paintings may be repeated for his woodcuts; at present we know over 60 prints by him, which are signed with very different monograms, sometimes the two letters *H. B.* united.

ALESSO BALDOVINETTI

Anderson photo] [*Uffizi Gallery, Florence*

THE ANNUNCIATION

Adam and Eve in Paradise, Eve plucking the Apple.
The Fall of Adam; inscribed on a Tablet, *Lapsus humani generis.* 1511.
Christ and the Twelve Apostles; in thirteen plates. 1518.
The Crucifixion, with St. John supporting the Virgin, and Mary Magdalene behind the Cross; fine, in chiaroscuro.
Illustrations to the Ten Commandments. 1516, 1518, 1531.
St. Sebastian, two different prints. 1512 and 1514.
A Pietà.
Silenus drunk, near a Tun: Cupid insulting him.
An Incantation; in chiaroscuro. 1510.
Two Landscapes; very scarce.
The Groom and the Sorceress; no date.
Four small upright prints—Solomon's Idolatry; Samson and Delilah; David and Bathsheba; and Aristotle and Phryne. Very fine.
The Holy Family, with St. Elisabeth and St. Catharine; half length. 1512.
Three prints of Horses in a Forest; marked *Baldung.* 1534.
The Fates.
The two mothers, called the 'Kinderaue.'
Phyllis riding on Aristotle.
The portrait of Luther.
The portrait of the Margrave of Baden.
The Virgin with St. Anna, both holding the Infant Christ; St. Joseph, St. Joachim behind. A large print.

The following are his most important paintings:

Aschaffenburg.	*Gall.*	Christ on the Cross.
"	"	Joseph and Mary adoring the Infant Christ.
Basle.	*Gallery.*	Death and a Woman.
Berlin.	*Museum.*	Christ on the Cross. 152—.
"	"	Christ on the Cross. 1512.
"	"	Triptych. Adoration of the Kings —SS. George and Maurice on the wings, and SS. Catharine and Agnes on the exterior. 1507.
"	"	Stoning of St. Stephen. 1522.
Darmstadt.	*Gallery.*	'Noli me tangere.' 1539.
Frankfort.	*Städel.*	Heavenly and Earthly Love.
Freiburg.	*Cathedral.*	Altar-piece (*see text*).
Munich.	*Pinakothek.*	Portrait of the Margrave Philipp Christoph of Baden. 1514.
Schleissheim.	*Gallery.*	Portrait of the Margrave Philipp Christoph of Baden. 1515.
Vienna.	*Gallery.*	Portrait of a young man. 1515.
"	"	His own Portrait—clothed in green.

W. B. S.

BALÉCHOU, JEAN JOSEPH, a celebrated French engraver, was born at Arles in 1719. He studied first under a seal-engraver named Michel at Avignon, and afterwards under Lepicié in Paris: but, compelled to leave that city, he returned to Avignon, where he died in 1764. Baléchou carried the handling of the graver, as far as regards the clearness of the strokes and brilliancy of colour, to a higher perfection than any engraver of his country that had practised the art before him; and if neatness of execution were the greatest merit of a print, few artists would have an equal claim to distinction; but if the excellence of the plate consists in expressing the effect produced by the painter, and in giving the true design, and, if it may be so expressed, the colour of the picture, his pretensions to superiority will be considerably diminished. Notwithstanding the fascination of his execution, it will be admitted by every judicious observer, that his flesh appears like marble, and that the deficiency of his drawing incapacitates him from giving the true effect of the style and character of the painter. This defect, it must be confessed, is most discernible in his historical prints and some of his portraits; and it will be admitted that his three plates after Vernet are among the fine productions of the graver, although they have been so much surpassed by our own incomparable Woollett. The following are his most important works:

PORTRAITS.

Anne Charlotte Gauthier de Loiserolle, wife of J. A. Aved; *after Aved.*
William IV., Stadtholder of the Netherlands, when Prince of Orange; *after the same.*
Prosper Jolyot de Crébillon; 1751; *after the same;* fine.
Jacques Gabriel Grillot, abbé de Pontigny; *after Autreau.*
Charles Rollin; 1741; *after C. Coypel.*
Charles Porée, Jesuit; *after Neilson.*
Heinrich, Count von Brühl; *after L. Silvestre;* fine; but it must be before the name of Baléchou, as it was ill retouched.
Jean de Jullienne, director of the Gobelins; 1752; *after De Troy.*
Madame Jullienne; *after the same.*
Don Philip, Infanta of Spain, Duke of Parma; *after Vialy.*
Charles Antoine Coypel, painter; *after himself.*
Augustus III., King of Poland; *after Rigaud;* the first impressions are very fine; the plate was afterwards much altered

SUBJECTS AFTER VARIOUS MASTERS.

Infancy and Youth; two fancy subjects; *after D. Bardon.*
Five fancy subjects; *after E. Jeaurat.*
La Terre; the Portrait of Louisa Elizabeth of France, Duchess of Parma; *after Nattier.*
St. Geneviève; *after C. van Loo.*
The Storm; *after Vernet* (*his chef-d'œuvre*).
The Calm; *after the same.*
The Bathers; *after the same.*

BALEN, HENDRIK VAN, who was born at Antwerp in 1560, is said to have been instructed in the art by Adam van Noort, who was also the master of Rubens. On leaving that school he went to Italy, where he studied some years, and painted several pictures which were greatly admired. On his return to Antwerp he was so much employed that it was with difficulty he could satisfy the demand for his works. In 1593 he was received into the guild of St. Luke, and in 1609-10 he was dean. Balen was one of the first of the Flemish painters who succeeded in that purity of colour, which was afterwards carried to such perfection by Rubens and Van Dyck. In his cabinet pictures he generally made choice of very agreeable subjects, and frequently represented the 'Metamorphoses' of Ovid, in which the landscapes were generally painted by Jan Brueghel, and the animals sometimes by Snyders, who with Van Dyck was a pupil of Van Balen. His works of this description were extremely popular, and were placed in the choicest collections. He did not, however, confine himself to works of a small size, but painted, with less success however, many pictures for the churches. In the cathedral at Antwerp there is a fine altar-piece by him. The centre piece represents the 'Virgin Mary, with the Infant Saviour and St. John;' and on the two folding-doors, which are now in the Antwerp Gallery, a 'Choir of Angels.' For another altar in the same church he painted 'St. John preaching in the Wilderness,' also now in the Antwerp Gallery; well composed and admirably coloured. Van Balen occasionally painted figures in the landscape pictures of other artists. He died at Antwerp in 1638 (or 1632). The following are some of the best of his works; they frequently occur in the continental galleries, but he is un represented in the National Gallery:

Amsterdam, Bacchus and Diana. Berlin, The Workshop of Vulcan (*part by Jan Brueghel*). Brussels, Plenty (*part by Brueghel*). Cassel, Diana and Actæon. Dresden, Diana and her Nymphs surprised by Actæon; Bacchus and Ariadne (*signed*). Hague, Offering to Cybele. Munich, A Bacchanalian Scene; The Feast of the Gods. Paris, A Feast of the Gods (*signed*). Petersburg, Repose of the Holy Family; Virgin and Child. Vienna, Jupiter and Europa.

BALEN, JAN VAN, the son of Hendrik van Balen, was born in 1611 at Antwerp, and was instructed by his father. After having made considerable progress in the art, his father sent him to Italy, where he had himself derived such advantage from his studies. He remained some years at Rome, and appears to have attached himself to the works of Francesco Albani, whose charming style he has imitated without attending to his purity of design. He returned to Antwerp in 1642, and died there in 1654. In all his pictures the style of his country is discernible; although his colouring is excellent, and his pencil free and flowing, we have always to regret his want of taste, and his inattention to the correctness of his outline. He had two brothers, GASPAR (born in 1615) and HENDRIK (born in 1620), who were both painters.

BALEN, MATTHIJS VAN, who was born at Dordrecht in 1684, studied under Arnold Houbraken, and became a good painter of historical pieces, landscapes, and portraits; he also practised the art of engraving. He died in his birthplace at a great age. The Darmstadt Gallery has a 'Holy Family' in a Landscape attributed to him.

BALESTRA, ANTONIO, was born at Verona in 1666. He was first instructed in art by Giovanni Zeffio; but at the age of 21 he went to Venice, and became the scholar of Antonio Bellucci. After passing a short time with this master he went to Bologna, where he remained some time, and afterwards visited Rome, where Carlo Maratti was then in high reputation. He attended the school of that master, gained the prize at the Academy of St. Luke in 1694, and was employed to paint several pictures for the churches and palaces at Rome. He subsequently resided for many years in Venice, and died at Verona in 1740. His style bears some resemblance to that of Carlo Maratti, and his works are held in considerable estimation. He selected the best points from every school, uniting a variety of beauties in a style of his own, which partakes least of all of the Venetian, though he taught in Venice. He promoted the reputation of that school both by his lectures and example, and left two excellent imitators in his scholars Mariotti and Nogari. In the church of Sant' Ignazio at Bologna is a picture by this master, representing the 'Virgin and Infant, with St. Ignatius and St. Stanislaus.' The churches of Venice, Vicenza, Padua, Brescia, and Verona also possess examples of his art. Balestra etched some plates from his own designs in a free, masterly style: these are sometimes marked with his name at length, sometimes with a cipher. We have by him, amongst others:

The Sketch of the Head of a Warrior. Two Soldiers. The Virgin Mary and Infant in the Clouds, with St. John; inscribed *Mater pulchræ dilectionis; Antonius Balestra in. et fecit:* 1702. A Vignette, with two figures holding a Flag; *Verona fidelis.* Portrait of Michele Saunicheli.

BALESTRA, GIOVANNI, an Italian engraver, was born at Bassano in 1771. He studied under Count Remondini, and in 1803 went to Rome, where he remained until his death, which took place in 1843. Among his principal works are:

Christ and the Samaritan Woman at the Fountain; *after Garofalo.* The Penitent Magdalene; *after Murillo.* Madonna del Rosario; *after Sassoferrato.* Aurora and Cephalus; *after Annibale Carracci.*

BALLANTYNE, JOHN, son of Alex. Ballantyne, and a member of the celebrated family of Scotch painters. He exhibited his first picture at the Royal Academy when quite young. He occupied much of his time by copying Old Masters in the principal Galleries on the Continent, and he also executed a series of portraits of celebrated painters in their studios, one of which, that of Sir Edwin Landseer, was presented to the National Gallery by Sir H. Agnew. He was elected a member of the Royal Scottish Academy in 1845, and died in 1897.

BALLENBERGER, KARL, who was born at Ansbach in 1800, went to Munich as a stone-mason in 1831, and was there instructed in drawing by Fr. Hoffstadt, and subsequently attended the Academy. He established himself at Frankfort, and became very intimate with Philipp Veit. He followed the romantic style of his time, and studied with the greatest perseverance old German art. His chief paintings are the portraits of Conrad I., Louis of Bavaria, and Rupert of the Palatinate, in the Imperial Hall of the 'Römer,' at Frankfort. He etched a plate of the arms of artists. His 'Death of St. Meinrad' has been engraved by H. Nüsser. He died at Frankfort in 1860.

BALLI, SIMONE, a Florentine artist, who, not being duly appreciated in his own city, went to Genoa and practised under Pazzi. His style resembled that of Andrea del Sarto. In addition to his pictures for the churches of Genoa, he painted small works on copper. He flourished about 1600, and died at an advanced age.

BALLINI, CAMILLO, the son of Gaspare Ballini, a goldsmith at Venice, and pupil of Jacopo Palma 'the younger,' flourished, according to Zani, about the latter part of the 16th century: he was both a painter and engraver. Lanzi says he painted in Venice in the age of the Mannerists; Zani speaks of him as an artist of talent, and Lodovico Dolce commends him for his application and assiduity. Numerous decorative paintings by him are in the Doge's Palace at Venice.

BALLIU, P. DE, (or BAILLIU). See DE BAILLIU.

BALMER, GEORGE, the son of a house-painter, was born at North Shields about 1806. He was brought up as a decorator, and, while young, practised at Edinburgh. Always fond of art, he found time to contribute to an Exhibition of Water-Colour Drawings in Newcastle in 1831, and afterwards assisted W. J. Carmichael in painting the large picture, 'The Heroic Exploit of Admiral Collingwood at Trafalgar,' now in the Trinity House at Newcastle. Soon afterwards, Balmer visited Holland, the Rhine, and Switzerland, staying on his way home at Paris, where he studied the masterpieces in the Louvre. On his return he settled in London, and for several years exhibited pictures of the Rhine, coast scenes, and moonlight views. In 1836 he suggested to the Findens the publication of a work on 'The Ports and Harbours of Great Britain,' for which he made many drawings. Soon after he came into property, and in 1842 retired to Ravensworth, in the county of

Durham, where he died in the prime of life in April, 1846.

BALTARD, Louis Pierre, a French architect, painter, and engraver, was born in Paris in 1764. He occupied himself first with landscape-painting and engraving, and was instructed in architecture by Peyre the younger. In 1786 he went to Rome for two years; in 1792 he designed decorations for the Opera at Paris. Soon after he was made professor of architecture at the Polytechnic School, and subsequently at the École des Beaux-Arts. He died in Paris in 1846. He executed part of the plates for the 'Expedition to Egypt,' and began to publish at the same time, in 1803, his 'Paris et ses Monumens.' The work was left unfinished with the 25th part on account of the great expense. His plates are of a light and pure design: among them may be mentioned:

Des Monuments antiques de Rome, 48 plates; 1806. Galerie française des productions de tous les Arts, 14 parts. La Colonne Vendôme, 145 plates; 1810. Essai méthodique sur la décoration des monuments, 120 plates; 1817. Portrait of N. Poussin.

BALTHAZAR, Domenico. See De Costere.

BALTHAZAR, Pieter, (Baltens, or Balten.) See De Costere.

BALTZ, J. Georges, a painter of miniature portraits and landscapes on porcelain, was born at Strasburg in 1760. He died in Paris in 1831.

BALZAC, Charles Louis, who was born in Paris in 1752, was an architect and architectural draughtsman. He made many drawings for Denon's work on the monuments of Egypt, and also views of various interesting Egyptian buildings, such as the interior of the Mosque at Hassan, the Palace of Karnac, the Great Sphinx, and the Pyramids of Ghizeh. Balzac died in Paris in 1820.

BALZE, Paul Jean, enamel painter, born at Rome of French parents in 1815, was a pupil of Ingres. He was best known by copies made in conjunction with his brother Raymond Joseph, of Raphael's frescoes in the Vatican, a work on which he was engaged ten years. He also worked for Parisian churches. He died in 1884.

BALZER, Johann, a Bohemian engraver, was born at Kukus, in Bohemia, in 1738. He was first instructed in art by Rentz, but subsequently completed his education by travelling through Germany, where he visited several Academies. He chiefly resided at Prague, where he produced numerous works, mostly portraits, and died in 1799. He left two sons, Anton (1771—1807) and Johann Karl (1771—1805), who were both engravers. In conjunction with his brothers Mathias and Gregor, and his son Johann Karl, Johann Balzer engraved and published several works; amongst which are the following:

A set of fifty plates of Landscapes and Architectural subjects, with Biblical, mythological, and genre groups of figures; *after Norbert Grund*, an old German painter.

Two sets of Portraits of Artists and Learned Men of Bohemia and Moravia; published at Prague in the years 1773 to 1782 (ninety plates).

BAMBERGER, Friedrich, born at Würzburg in 1814, was instructed in the principles of painting at Dresden; he afterwards visited the Academy at Berlin, and became a disciple of Krause, a painter of marine pictures, and at Cassel of Primavesi, an engraver. In 1832 he went to Munich, where he became acquainted with Rottmann, whom he subsequently followed in his landscapes, with great success. In 1845 he visited Normandy and England, and one of his best paintings of that time is the 'Battle-field of Hastings, with a view of the sea.' After a first journey to Spain he settled at Munich, but subsequently paid two more visits to that country. Many of his Spanish landscapes were highly esteemed, but he did not possess the capacity of producing great effects. Several of his productions are in the Pinakothek and the Schack Gallery at Munich. His drawings and studies are of especial merit. He died at Neunenhain, near Soden, in the Taunus, in 1873.

BAMBINI, Giacomo, who was born at Ferrara about 1582, was a scholar of Domenico Mona. There are many of the works of this master in the churches and other public edifices in his native city. In the cathedral are three altar-pieces, representing the 'Annunciation,' the 'Flight into Egypt,' and the 'Conversion of St. Paul.' He died at Ferrara in 1622 or 1628. A particular account of his other works will be found in Barotti's *Pitture e Scolture di Ferrara*.

BAMBINI, Cavaliere Niccolò, was born at Venice in 1651, and first studied under Giulio Mazzoni at Venice; but afterwards went to Rome, where he became a scholar of Carlo Maratti. According to Lanzi, he was a correct and elegant designer, with a chaste and simple principle of colouring. Sometimes he designed in the taste of the Roman school, as in his picture of San Stefano, painted soon after his return from Rome; and at others he imitated the style of Liberi, particularly in the beauty of his female heads. He died at Venice in 1736. He had two sons, Giovanni and Stefano Bambini, who painted in the style of their father.

BAMBOCCIO. See Laar, Pieter van.

BAMESBIER, Johann, a portrait painter, of German extraction, was a disciple of Lambert Lombardus. He was born in 1500, and died in 1598, at Amsterdam.

BAMPFYLDE, Coplestone Warre, a well-known amateur, of Hestercombe, Somersetshire, was the only son of John Bampfylde, M.P. He was an honorary exhibitor of landscapes at the Academy towards the end of the 18th century, and a few of his works have been engraved by Vivares and others. He died in 1791.

BANCHERO, Angelo, was born in 1744 at Sestri, near Genoa, and went to Rome and studied painting under Pompeo Batoni. On his return he executed various pictures for the churches of Genoa. Especially noticed is a 'St. John in Prison,' painted for his native Sestri. Banchero died in 1793.

BANCK, Van der. See Van der Banck.

BANCKS, Charles, (or, as he usually wrote it, Banks,) was a Swiss by birth, but settled in England in 1746, while still young. He practised the art of miniature painting, and occasionally exhibited at the Royal Academy in the latter part of the 18th century.

BANDIERA, Benedetto, was born at Perugia in 1557. From the resemblance of his works to those of Federigo Barocci, it is supposed he was a disciple of that master. He painted history, both in oil and in fresco, and his pictures were in considerable repute. He died in 1634.

BANDINELLI, Bartolommeo, or Baccio, was born at Florence in 1493. He was a very distinguished sculptor; and if he was not so successful as a painter, he is yet entitled to our notice from the grandeur of his design, although he did not succeed equally well as a colourist. He was

extremely jealous of the fame of Michelangelo, and was ambitious of excelling in both arts, in imitation of that great master. But it is seldom that human nature is endowed with the faculties of that illustrious artist, and it is probable that whatever merit Bandinelli possessed as a painter, was deprived of the tribute to which it might be entitled, by being brought into the lists against so gigantic an adversary. His principal works, as a painter, were the 'Murder of the Innocents,' engraved by Marco da Ravenna, and the 'Martyrdom of St. Laurence,' engraved by Marc-Antonio. He died at Florence in 1560. A series of Studies of Animals by Bandinelli is in the Louvre, Paris.

BANKS, CHARLES. See BANCKS.

BANNERMAN, ALEXANDER, was born at Cambridge about the year 1730. He engraved several of the portraits for Walpole's 'Anecdotes of Painters,' and some plates for Boydell's collection, among which are:

Joseph interpreting Pharaoh's Dream; *after Spagnoletto.*
The Death of St. Joseph; *after Velazquez.*
Children Dancing; *after Le Nain.*

He was living at Cambridge in 1770, but the date of his death is unknown.

BANNOIS, —. Strutt mentions this artist as the engraver of a portrait of Queen Elizabeth of England.

BAPTIST, JACOB. This artist, a native of Deutekom, probably of French extraction, resided at Amsterdam about the year 1720. He engraved principally book-plates, the best known of which are the plates for the 'Histoire du Vieux et du Nouveau Testament,' from the designs of Goerée and others, published by Mortier at Amsterdam in 1700. They are executed in a very indifferent style.

BAPTIST, JAN CASPAR, a native of Antwerp, was a scholar of Thomas Willeborts. He visited England during the civil war, and was much employed by General Lambert. After the Restoration he became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. He drew well, and excelled in making designs for tapestry. The portrait of Charles II. in the hall of the Painter-Stainers' Company, and that of the same king in the hall of St. Bartholomew's Hospital, were painted by him. He died in London in 1691.

BAPTISTE. See MONNOYER.

BAQUOY, JEAN CHARLES, the eldest son of Maurice Baquoy, was born in Paris in 1721. He engraved book-plates after the designs of Eisen, Gravelot, Moreau, and others, among which are a set of vignettes for the French translation of 'Ovid's Metamorphoses,' published by Basan, which are executed in a finished style, and a set of plates, after Oudry, for the Fables of La Fontaine. He also engraved after Boucher, Watteau, J. Vernet, Wouwerman, and other masters. He died in Paris in 1777.

BAQUOY, MAURICE, a French engraver, was born about 1680, and worked in Paris from 1710 to 1740. He engraved a set of vignettes for the 'Histoire de France,' by Gabriel Daniel, from the designs of Boucher. We have also by him a set of landscapes and views, and a naval combat, after P. D. Martin, the younger—one of the four large battle-pieces after Martin engraved at Paris for the Czar, Peter the Great. Baquoy died in 1747.

BAQUOY, PIERRE CHARLES, the son and pupil of Jean Charles Baquoy, was born in Paris in 1759. Besides a variety of book-plates, which are very neatly executed, we have by him several prints after French painters. He died in Paris in 1829. For complete lists of the works of the Baquoys see Meyer's 'Künstler-Lexikon.'

BAR, BONAVENTURE DE, who was born in 1700, painted after the manner of Watteau. He became a member of the Academy at Paris in September 1728, or December 1727, and his reception painting, a 'Fête Champêtre,' is in the Louvre. He died in 1729.

BAR, JACQUES CHARLES, a French engraver, published, in 1778, a series of coloured plates of the costumes of military and religious orders. Besides these he executed several prints, after C. N. Cochin, fils, and one called 'The Village Bath,' in colours, in conjunction with Châtelet. He worked in Paris from 1777 to 1800.

BARA, JAN, (or BARRA,) a Dutch engraver, who was born about the year 1574. He came to England, and died in London in 1634. Meyer's 'Künstler-Lexikon' erroneously confounds him with Johannes de la Baer, a Flemish glass-painter, who was still living in 1659-60. He appears to have imitated the style of the Sadelers, but he by no means arrived at their excellence. His works bear date from 1598 to 1632, and among them are the following:

PORTRAITS.

Christian II., Elector of Saxony. 1605.
Prince Maurice of Nassau-Orange.
Joachim, Count of Ortenburg.
Louis, Duke of Richmond and Lennox; *after Paul van Somer.* 1624.
Henrietta Maria, Queen Consort of Charles I.

VARIOUS SUBJECTS.

Bust of a Man, with two allegorical figures representing Painting and Science. 1622.
A Landscape, with Phaëton demanding of Apollo the conduct of his Car; *Jo. Barra fe.*
The History of Tobit; *after Zapponi;* four plates.
Christ and the Apostles; *after Joost van Wingen;* thirteen plates.
Christ and His Disciples going to Emmaus; *Joann barra fe.*
A Landscape, with Susannah and the Elders; *Joh. Barra fecit Londini,* 1627.
The Five Senses; *Johannes Barra fe.;* five plates.
The Seasons; *after P. Steevens;* four plates.
Susannah and the Elders; *after H. Goltzius.* 1598.
Bathsheba bathing; *after G. Weyer.*
The Parable of the Sower; *after A. Bloemaert.*
Herodias, with the Head of St. John the Baptist; *after Johann von Aachen.*
Twelve plates of Grotesque Ornaments; *after Nicasius Rousseel,* marked *Johan: Barra: sculp. Londinij.* 1623.

BARABBINO, SIMONE, was born at Polcevera, near Genoa, about the year 1585, and was a distinguished scholar of Bernardo Castello. His extraordinary talent alarmed the jealousy of his instructor to such a degree that he expelled him from his Academy. He soon afterwards painted a picture of 'St. Diego,' for the Nunziata del Guastato, which Soprani considered equal in merit to the work of Castello. Not meeting with the encouragement he merited at Genoa, he established himself at Milan, where he received the tribute due to his ability, which his fellow-citizens had denied him. One of the finest works of this painter is the 'Dead Christ with the Virgin, St. Michael, and St. Andrew,' in the church of San Girolamo at Milan. Lanzi says he quitted his profession and turned to merchandise, in which

he did not succeed, and that he died in prison. He must have been quite old when he died, as Zani says he was living in 1664.

BARABÉ, —, a French architect and engraver, a native of Rouen, flourished about the year 1730 at Paris and Versailles. He engraved prints of architectural subjects, and was one of the first to work in aquatint.

BARATTA, ANTONIO, (or BARATTI,) an Italian designer and engraver, was born at Florence about the year 1727. He engraved several plates for a volume of prints from pictures in the collection of the Marquis Gerini, published at Florence in 1759. He also engraved, among other portraits, that of the painter Giovanni Bettini Cignaroli, after Della Rosa.

BARBALONGA, ANTONIO, a member of the noble family of the Alberti, is often confused with Antonio Ricci. He was born at Messina in 1600, and was there instructed in painting by Simone Comandé. He went to Rome, where he became a disciple of Domenichino, whose style he imitated with great skill. He executed a great number of paintings for churches, his chief work being the 'Conversion of St. Paul,' in the convent church of St. Anna at Messina; others are to be met with at Rome, Palermo, and Madrid. He died at Messina in 1649.

BARBALONGA, ANTONIO. See RICCI, ANTONIO.

BARBALONGA, JUAN DE. See VERMEIJEN.

BARBARELLI, GIORGIO, (or BARBARELLA.) See GIORGIONE.

BARBARINI, FRANZ, an Austrian artist of Italian origin, was born at Znaim in 1804. He excelled as a painter of landscapes and as an engraver. He studied at Vienna, under Jos. Kempel, a sculptor, but devoted himself afterwards to landscape painting, in oil and water-colour, in which branch he improved himself by visiting Salzburg, the Tyrol, and Switzerland. He died at Vienna in 1873. Among his etchings may be mentioned:

A Mountainous Region in Austria.
The Country-house.
On the Road to Schönbrunn. 1827.
The Must Waggon, 1827; *after J. A. Klein.*
The Saddled Horse; *after the same.*
The Country of the Bernese Oberland; *after Villeneuve.*
A series of 17 landscapes; *after Rothmüller.*

BARBARJ, JACOPO DE', called also JACOB WALCH, and the 'Master of the Caduceus,' was born at Venice about 1450, and was working at the beginning of the 16th century. The history of this master has long been a matter of dispute among critics. It now seems satisfactorily established that Barbarj and Walch, who were formerly considered as two different artists, were really the names of the same master, who was simply called *Walch* (that is, *a foreigner*), in Germany, because of his Italian birth. The evidence for this birth rests chiefly on a statement made by Dürer in a MS. preface to his 'Book of Human Proportions,' preserved in the British Museum. He speaks in this of "a man named Jacobus, born at Venice, a delightful painter," who showed him, when he was quite young, a figure of a man and a woman, drawn to scale, which greatly delighted him, and "moved him to try to arrive at like results." When Dürer went to Venice in 1506 he mentions in one of his letters that Jacopo was not there, and indeed it is generally believed that in this year he accompanied Count Philip of Burgundy to the Netherlands, stopping on the way at Nuremberg. M. Emile Galichon, who was the first to throw light on the history of this master, supposes that he first went to Nuremberg at this date; but an earlier residence there of some length is more probable, considering that Walch is mentioned by Neudörffer, the historian of the Nuremberg artists, as belonging to that town. He says also that Hans von Kulmbach was his pupil. M. Ch. Ephrussi, in his recent monograph on Barbarj, considers that he resided in Nuremberg between the years 1494 and 1500, and even an earlier date may well be surmised. But some time before 1500 Barbarj must have been back in Venice, for at that date he executed an immense plan or bird's-eye view of that city, which was engraved on wood, and published by Anton Kolb, the head of the German merchants settled in Venice. After his journey to the Netherlands we lose sight of him, until his name appears in 1510 in the accounts of Margaret, Regent of the Netherlands. He is here called "Valet de chambre and Court-painter" to this princess, and it is recorded that a sum of seventy-six livres and six deniers was paid to him in order that he might buy a velvet doublet and a robe lined with lamb's-skin. In 1511, also, a yearly pension was accorded to him "in consideration of his good, agreeable, and continual service," he being then "weak and old, and receiving no other wage." Before 1516 we know he must have died, for in that year he is spoken of in an inventory of the Archduchess Margaret's effects as "the late Master Jacopo." In 1521, when Dürer was travelling in the Netherlands, he saw a sketch-book by Jacopo, which he admired so much that he asked the archduchess to give it him, but she said she had already promised it to Bernhard van Orley.

Jacopo de' Barbarj's art forms a point of contact between the German and Italian schools, but his style is more that of a Germanized Italian than of an Italianized German. His subjects are chiefly chosen from classical mythology, and a classic grace and feeling are seen in his treatment of them, though in execution his prints are often entirely German.

Very few paintings can be with certainty ascribed to this master. One of these, a still-life subject, in the Augsburg Gallery, is signed *Jacᵒ de barbarj. P.* 1504, with the Caduceus underneath on a conspicuous folded sheet of paper, painted in one corner of the picture. There seems, therefore, no doubt about the authenticity of this work, though it is a strange subject (a pair of gauntlets, and a bird, hanging against a wooden wall) to find painted by such a master. Other paintings ascribed to him are:

1. St. Jerome in his Cell; also ascribed to Van Eyck and Memling, and by Crowe and Cavalcaselle to Antonello da Messina. Now in the possession of Lord Northbrook.
2. A bust figure of Christ, signed with the Caduceus and the initials I. A. D. B., in the Weimar Gallery.
3. Virgin and Saints, formerly in the Galichon Collection, signed with the Caduceus and initials I. A. F. F
4. A Bust of Christ.
5. St. Catharine.
6. St. Barbara.

(4–6: All in the Dresden Gallery.)

But it is as an engraver that Jacopo de' Barbarj is chiefly known. Bartsch enumerates 24 copperplates by him, and more recent critics 29. These are:

MYTHOLOGICAL SUBJECTS.

1. Apollo and Diana.
2. Ariadne, also called Cleopatra.
3. Mars and Venus.
4. Venus.
5. The great Sacrifice to Priapus.
6. The little Sacrifice to Priapus.
7. The Guardian Angel.
8. Two Tritons caressing in the Sea.
9. A Fury carried off by a Triton.
10. Pegasus.
11. Fauns.
12. Family of Satyrs.
13. A Victory.
14. Victory and Fame, or Imperial Rome.
15. The Two Doctors.
16. The Two Centaurs.
17. Peasant and Family, called by Bartsch 'Adam and Eve.'
18. Three men bound (Les Suppliciés).

SACRED SUBJECTS.

19. Adoration of the Magi.
20. Jesus Christ.
21. Sebastian bound.
22. Holy Family, with St. Paul.
23. Another Holy Family (small square plate).
24. Holy Family, in an enclosed place.
25. Judith and Holofernes.
26. St. Catharine.
27. St. Jerome.
28. Hagar.

The supposition that Jacopo de' Barbarj was also a sculptor has not been proved. He signed usually with the Caduceus. But it has been supposed that the plates signed with *W.* which are generally attributed to Wolgemut are also by him. (See article by Dr. Anton Springer, *Zeitschrift für bildende Kunst*, October 1876.) Dr. Springer is of opinion that though he signed with the Caduceus in Italy, he adopted the *W.* in Germany in reference to his cognomen of Walch.

See article by Émile Galichon, in 'Gazette des Beaux-Arts,' September 1873; 'Notes Biographiques sur Jacopo de Barbarj,' by Charles Ephrussi, 1876. M. M. H.

BARBASAN, Louis, was, according to Florent le Comte, a monk of the Abbey of Premontre, and engraved the plan and perspective view of that monastery, from a design of F. Bayette, another ecclesiastic of the same Order.

BARBATELLI, Bernardino, called Poccetti, also Bernardino 'dalle Grottesche,' 'dalle Facciate,' or 'dalle Muse,' was born at Florence in 1542 or 1548. He was a scholar of Michele di Ridolfo Ghirlandajo. After quitting the school of Michele, he went to Rome and studied the works of Raphael and other great masters there. He subsequently returned to his native place, not only a pleasing and graceful figurist, but rich and learned in his compositions; hence he was enabled to adorn his historical subjects with beautiful landscapes, with sea views, with fruit and flowers, draperies and tapestries, which he imitated to admiration. He was more successful in fresco than in oil painting. Very few of his pictures on panel or canvas, but many of his frescoes, remain in Florence. He died at that city in 1612. The following are some of his best works:

Florence.	*S. Annunziata.*	Scenes from the life of the founder of the Convent of the Servites.
„	*San Marco.*	Scenes from the Life of St. Anthony (*fresco*).
Florence.	*Pitti Palace.*	Life of Cosimo I. (*decoration of great Saloon*).
„	*Certosa.*	Life of St. Bruno.

BARBAULT, Jean, a French painter and engraver, who resided some time at Rome, was born about 1705. As a painter he is little known, but he etched a set of prints of 'Les plus beaux Monuments de Rome ancienne,' as well as two other series of archæological plates. He likewise executed a few engravings, amongst which are the 'Martyrdom of St. Peter,' after Subleyras, and the 'Arrival of Columbus in America,' after Solimena. He died in Rome in 1765 or 1766.

BARBÉ, Jan Baptista, a Flemish engraver, was born at Antwerp in 1578. In 1595 he entered the studio of Philippe Galle, and in 1610 he was received as a master into the Guild of St. Luke. He soon afterwards went to Italy to improve himself in drawing, which may account for his being more correct in his design than many of his country men. On his return to Antwerp he engraved several small and middle-sized plates, in a very neat manner, and in a style very similar to that of Wiericx. He died at Antwerp in 1649. Van Dyck painted a portrait of this artist, which is engraved by Bolswert.

SUBJECTS FROM HIS OWN DESIGNS.

The Annunciation; inscribed *Spiritus sanctus.*
The Nativity; inscribed *Peperit filium.*
The Virgin Mary and St. Joseph arriving at Bethlehem; inscribed *Et reclinavit eum, &c.*
The Virgin suckling the Infant Jesus in a Garland of Flowers; inscribed *Beatus venter, &c.*
Christ on the Mount of Olives; *In diebus, &c.*
Christ and the Disciples at Emmaus; *Et aperti sunt, &c.*
The Crucifixion; *Prohe fili, &c.*
St. Ignatius Loyola kneeling before an Altar.
Four Emblematical Subjects of the Christian Virtues.

AFTER VARIOUS MASTERS.

The Repose in Egypt; St. Joseph presenting an Apple to the Infant; *after G. B. Paggi.*
The Holy Family, with the Infant Jesus embracing St Joseph; *after Rubens.*
Twenty-four plates of the Life and Miracles of Father Gabriel Maria, founder of the Annunciades; with his Portrait; *after A. van Diepenbeeck.*
The Virgin seated on a Throne, holding the Infant, with a Bird; *after Frans Franck, the elder.*

In Meyer's 'Künstler-Lexikon' there is a list of 148 of his engravings.

BARBELLA, Giovanni Giacomo, was born at Cremona in 1590, and died in 1656. He is highly extolled by Pasta for his pictures in various churches at Bergamo; and particularly for an altar-piece in San Lazzaro, representing the titular Saint, remarkable for its dignity of character and decision of hand.

BARBER, Charles, was born in Birmingham, and early in life settled in Liverpool, where he became president of the Institute of Art in 1813. He afterwards exhibited landscapes with the Water-Colour Society. He was an occasional contributor to the Royal Academy, sending there—'A View of Dovedale,' 'Evening after Rain,' and other landscapes with figures. He died at Liverpool in 1854.

BARBER, Charles Burton, an animal painter, was born at Great Yarmouth in 1845. He studied at the Academy Schools, and in 1864 obtained a silver medal for drawing from the antique. In 1866, when only twenty-one years of age, he exhibited his first picture at the Royal Academy, to

the exhibitions of which till his death he was a frequent contributor. His pictures, which generally represented children and dogs, were much reproduced and were very popular. Some of the best-known were, 'Once Bitten, Twice Shy,' 'The Order of the Bath,' 'In Disgrace,' 'Sweethearts,' 'Trust,' and 'A special Pleader.' During twenty-five years Barber executed a large number of pictures for Queen Victoria. He painted most of Her Majesty's favourite dogs, combining many with a group of her grandchildren. His last picture, painted for the Queen in the year of his death, represented her in her pony-carriage surrounded by her grandchildren. Barber lived chiefly in London, and died there in 1894.

BARBER, CHRISTOPHER, who was born in 1736, was a celebrated miniature painter of his time, and was especially careful in the preparation of his colours. He was a member of the Incorporated Society of Artists, and an occasional contributor to the Royal Academy, where, in 1808, he exhibited a portrait of himself in his seventy-first year. He died in Marylebone in 1810.

BARBER, JOHN VINCENT, the son of an artist at Birmingham, made drawings for 'Graphic Illustrations of Warwickshire,' which was published in 1829, and exhibited landscapes at the Royal Academy from 1812 to 1830. It is believed that he died at Rome soon after the latter year.

BARBER, THOMAS, born in Nottingham about 1768, practised in the midland counties as a portrait painter for many years. In 1819, while residing at Derby, he exhibited at the Royal Academy a portrait of Mrs. Siddons. He died at Nottingham in 1843.

BARBER-BEAUMONT, JOHN THOMAS. See BEAUMONT.

BARBIANI, ANDREA. This painter was born at Ravenna about the year 1680, and is supposed by Lanzi to have studied under Cesare Pronti. He painted history in the style of that master, and there are several of his works in the churches and public edifices of Ravenna and Rimini, which prove him to have been an artist of considerable ability. Among his most esteemed productions is 'The Four Evangelists,' in the cupola of the cathedral of Ravenna. He died at that city in 1754.

BARBIANI, GIOVANNI BATTISTA, was a native of Ravenna, and flourished about the year 1635. It is not said under whom he studied, but from his manner it is probable that he was a scholar of Bartolommeo Cesi. His chief works in oil are his 'St. Andrea' and 'St. Giuseppe,' in the church of the Franciscans, and his 'St. Peter' in Sant' Agata, at Ravenna. His best work in fresco is the 'Assumption of the Virgin,' in the cupola of the chapel of the Madonna del Sudore, in the cathedral at Ravenna, which Lanzi says may be looked at with pleasure, even after seeing the cupola, by Guido, in that city.

BARBIÉ, JACQUES, (or BARBIER,) an engraver, who worked in Paris from 1735 to 1779, and executed among others the following portraits:

Louis XVI. when Dauphin; bust in profile.
Catharine II. of Russia; *after J. C. de Mailly.*
Joseph II. of Austria. 1777.
Charles III. of Spain.
General Wolfe; *after Sir Joshua Reynolds.*

BARBIER, JEAN JACQUES FRANÇOIS LE. See LEBARBIER.

BARBIER, NICHOLAS ALEXANDRE, a French landscape painter, was born in Paris in 1789. He at first executed architectural subjects, but afterwards joined the realistic school of landscape painting, and exhibited a great number of works at the Paris Salons from 1824 to 1861. He died at Sceaux in 1864.

BARBIER-WALBONNE, JACQUES LUC, a French historical and portrait painter, was born at Nismes in 1769. He was a pupil of David, and painted several subjects from Roman history, and others of a less heroic kind; also portraits of the distinguished generals of France. In the Gallery of Versailles are portraits, by him, of Moreau and Moncey. He died at Passy in 1860.

BARBIERE, ALESSANDRO DEL. See FEI.

BARBIERE, DOMENICO DEL. See DEL BARBIERE.

BARBIERI, FRANCESCO, called DA LEGNANO, was born in a fortress called Legnano, in the vicinity of Brescia, in 1623. He was first intended for the profession of arms, but having evinced a great desire of becoming a painter, he was placed under Bernardino Gandini. He did not long continue with that master, but became a scholar of Pietro Ricchi, who had studied under Guido Reni. He painted history and landscapes, both in oil and in fresco; and in all his works showed a ready invention, and a wonderful facility of execution. He died at Verona, according to Orlandi, in 1698.

BARBIERI, GIOVANNI FRANCESCO, (called GUERCINO, squint-eyed,) was born of humble parentage at the small town of Cento, in the Ferrarese territory, in 1591. Such was the early indication he gave of uncommon genius, that before he was ten years old he painted a figure of the Virgin on the façade of his father's house, which would have been considered as a very extraordinary production, even at a more mature age. He was a pupil of Zagnoni at Cento, and of Cremonini and Gennari at Bologna. But he was, in a great measure, the disciple of his own genius and of nature. It is probable that he derived some advantage from studying the celebrated picture by Lodovico Carracci, at the Capuchins at Cento, of which he always spoke in terms of the highest admiration. The works of Guercino are distinguished by three different styles, which he followed at different periods of his life. In his early works he seems to have been seduced into a violent and daring contrast of light and shadow, from the extraordinary estimation in which the pictures of Caravaggio were at that time held; and though he is always superior to that master in design and dignity of character, his first productions were infected with the vitiated principles, and something of the vulgarity, of that painter. After having visited Bologna, Venice, and Ferrara, and having made a stay of some duration in Rome, he changed his manner; and his second style is distinguished by a grander and more elevated taste of design, more amenity and sweetness in his colouring, a fine expression in his heads, and an extraordinary relief, without the aid of harsh and violent contrast. Such is his masterpiece, the celebrated picture of 'St. Petronilla,' in the Gallery of the Capitol, Rome: it was formerly in a chapel in St. Peter's, and is now represented by a copy in mosaic; such are also the 'Aurora,' which he painted in fresco in the casino of the Villa Ludovisi, Rome, his 'St. William of Aquitaine assuming the garb of a Monk,' in the Bologna Gallery, his 'Dido' in the Spada Gallery, Rome; and to his best time also belong his 'Angels weep-

ing over the Dead Body of Christ,' in the National Gallery, and a 'St. Peter raising Tabitha,' in the Pitti Palace. On the death of his patron, Gregory XV., in 1623, Guercino left Rome, and removed to Cento, where he spent nearly 20 years. In 1626 he undertook his immense work of the Duomo at Piacenza, where he has carried fresco-painting to the highest perfection, in the beauty and force of his colouring, the boldness of his foreshortening, and the magic of his relief. The cupola is divided into eight compartments, in the upper part of which he has represented the Prophets, accompanied by Angels; and in the lower, the Sibyls, and subjects from the New Testament. These admirable performances caused Guercino's powers to rank among those of the greatest artists of his time. In 1642, after the death of Guido, he went to Bologna. Towards the latter part of his life, the celebrity which that painter had acquired by the beauty and suavity of his style, induced Guercino once more to alter his manner. He endeavoured to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his colouring; but in attempting delicacy, he fell into feebleness and languor, and lost sight of the energy and vigour by which his best works are distinguished. Of the pictures painted in his last and weakest manner, are most of those in the churches at Bologna, the 'Prodigal Son,' in the Turin Gallery, the 'Hagar and Ishmael,' in the Milan Gallery, and several paintings in the Louvre, which gallery contains no less than twelve works by Guercino. He died at Bologna in 1666. He was the head of a numerous school of painters, amongst whom we may notice Benedetto Gennari the younger, and G. Bonatti. In Guercino's best works even, we look in vain for the graces of ideal beauty, or the purest choice of selected nature. His figures are distinguished neither by dignity of form nor nobleness of air; and there is generally something to be wished for in the expression of his heads; but he subdues us by the vigour of his colouring: he is brilliant in his lights, tender in his demi-tints, and always energetic in his shadows. His drawing is bold, and often correct, and his execution is of the most prompt and daring facility. Of this we have a convincing proof in the surprising number of important works he accomplished. Malvasia gives a list of them, by which it appears that he painted 106 altar-pieces for churches, 144 large historical pictures, besides his great fresco works, and his numerous Madonnas, portraits, and landscapes, in private collections. The following is a list of several of his best works:

Birmingham.	*Oscott College.*	Martyrdom of St. Lawrence.
Bologna.	*Pinacoteca.*	The Duke of Aquitaine receiving the cloak of St. Felix.
,,	,,	St. Bruno and his companion in the desert.
,,	,,	Apollo and Marsyas.
Brussels.	*Museum.*	A young man placed under the protection of the Virgin by his patron Saints, Nicholas, Francis, and Joseph.
Dresden.	*Gallery.*	Venus finding the body of Adonis. 1647.
,,	,,	Cephalus and the body of Procris. 1644.
,,	,,	Diana.
,,	,,	Semiramis.
,,	,,	St. Francis.
,,	,,	The Four Evangelists.
Dulwich.	*College.*	The Woman taken in Adultery.
Florence.	*Pitti Pal.*	St. Sebastian.
,,	,,	Madonna della Rondinella.
,,	*Uffizi.*	St. Peter.
,,	,,	His own Portrait.
,,	,,	The Samian Sibyl.
,,	,,	Endymion Asleep.
Genoa.	*Pal. Brignoli.*	Cleopatra.
,,	,,	Death of Cato.
London.	*Nat. Gall.*	Angels weeping over the dead body of Christ.
Madrid.	*Museum.*	Susannah at the Bath.
,,	,,	Diana.
Milan.	*Brera.*	Abraham dismissing Hagar.
Naples.	*Museum.*	Magdalene.
Paris.	*Louvre.*	Lot and his Daughters.
,,	,,	Virgin and Child.
,,	,,	The Resurrection of Lazarus.
,,	,,	Salome with the Head of John the Baptist.
,,	,,	The Patron Saints of Modena.
,,	,,	Circe.
,,	,,	His own Portrait.
,,	,,	St. Cecilia.
Petersburg.	*Hermitage.*	St. Anne, the Virgin, and the Infant Christ.
,,	,,	Assumption of the Virgin.
,,	,,	Martyrdom of St. Catharine.
,,	,,	St. Jerome.
,,	,,	Samson and the Honey.
Rome.	*Borghese.*	Return of the Prodigal Son.
,,	*Capitol Mus.*	St. Petronilla raised from the tomb.
,,	*Corsini Pal.*	Ecce Homo.
,,	,,	Christ at the Well.
,,	*V. Ludovisi.*	Aurora driving away Night (*fresco*).
,,	,,	Fame with Force and Virtue (*fresco*).
,,	*Vatican.*	St. John the Baptist.
,,	,,	The Magdalen.
,,	,,	St. Margaret of Cortona.
Vienna.	*Gallery.*	Return of the Prodigal Son.

This laborious artist left an incredible number of admirable drawings, which are highly esteemed; many of them were engraved by Bartolozzi. We have a few etchings by Guercino, executed with great freedom and spirit; they are as follow:

St. Anthony of Padua; half-length; *Joan Fr. Cent*
St. John; *the same mark.*
St. Peter; *Joan F. Barbieri, f.*
St. Jerome, with a Crucifix; *the same mark.*
Bust of a Man with a cap and a beard.
Bust of a Woman.
Bust of a Man, in an Oriental costume.

A life of Guercino, by J. A. Calvi, was published at Bologna in 1808.

BARBIERI, Luca. According to Malvasia, this painter was a native of Bologna, and a scholar of Alessandro Tiarini. He painted architectural views and landscapes, and, in conjunction with Francesco Carbone (who painted the figures), executed some extensive works for the palaces and public edifices at Bologna. He flourished at the end of the 16th and the beginning of the 17th century. He is not to be confused with Lodovico Barbieri, a painter of Bologna of the same period.

BARBIERI, Paolo Antonio. This painter was the brother of Giovanni Francesco Barbieri, called Guercino. He was born at Cento, a village near Bologna, in 1603. The subjects of his pictures are flowers, fruit, and game, but he particularly excelled in painting fish, which he represented with astonishing fidelity. He died in 1649.

BARBOR, Lucius, a miniature painter, worked chiefly in enamel, and exhibited at the exhibitions in Spring Gardens, London. He died in 1767.

BARBUDO, El. See Vermeijen.

BARCA, Cavaliere Giambattista, (or Barchi,)

GIOVANNI FRANCESCO BARBIERI

CALLED

GUERCINO

Alinari photo] [*Forlì Gallery*

THE ANNUNCIATION

was a native of Mantua, but became a citizen of Verona. He flourished about 1650. He is mentioned by Lanzi and Zani as an artist of great ability. It is uncertain whether he was instructed by D. Feti, for his style was varied, but abounding with pictorial grace and beauty.

BARCA, VICENTE CALDERON DE LA. See CALDERON.

BARCLAY, HUGH, born in London in 1797, practised as a miniature painter, and was likewise celebrated for his copies of the Italian Masters in the Louvre. He died in 1859.

BARCO, DEL. See DEL BARCO.

BARDIN, JEAN, a French historical painter, born at Monthar in 1732, was a pupil of Lagrénée, the elder; and afterwards studied at Rome. He became a popular artist in France, and was admitted into the Academy in 1779. He was made director of the art school at Orleans in 1788. His subjects are partly historical, partly poetical, and sometimes religious. He was the instructor, in the elements of art, of David and Regnault. He died at Orleans in 1809.

BARDON, MICHEL FRANÇOIS D'ANDRÉ. See ANDRÉ-BARDON.

BARDUCCI, V. The name of this engraver is affixed to a portrait of Pascal Paoli, the Corsican General. It is dated 1768.

BARDWELL, THOMAS, was an English portrait painter, who died about the year 1780. He painted some portraits of the principal characters of his time, and published, in 1756, 'The Practice of Painting and Perspective made easy.'

BAREN, JAN ANTON VAN DER. See VAN DER BAREN.

BAREND VAN BRÜSSEL. See ORLEY.

BARENGER, JAMES, a nephew of William Woollett, the celebrated engraver, was born in 1780; and was well known as a painter of race-horses, deer, dogs, and other animals. It is believed that he died soon after 1831, the last year of his exhibiting at the Royal Academy.

BARENTSEN, DIRK, was born at Amsterdam, in 1534. He was the son of an artist of little celebrity (perhaps Barent de Dowe, called Il Sordo), who taught him the rudiments of drawing. When twenty-one years of age he went to Italy and visited Venice, where he had the good fortune to be admitted into the school of Titian, who conceived for him a particular regard, and bestowed on him many marks of friendship. After passing seven years under that great master, he returned to Holland, and met with great success as a portrait painter. The style he had acquired by a minute study of the works of Titian was peculiarly favourable to him in his portraits; and in that branch of art he was reputed the ablest artist of his country at the time in which he lived. One of his principal historical works was an altar-piece, representing the 'Fall of Lucifer,' which he painted for the great church at Amsterdam. This picture was destroyed during the religious troubles of his country. He died at Amsterdam in 1592. A portrait of the Duke of Alva by him is in the Gallery of that city.

BÄRENTZEN, EMILIUS DITLEV, was born at Copenhagen in 1799. He first studied jurisprudence, and then spent five years in the West Indies. In 1821 he entered the Academy at Copenhagen, and studied under Eckersberg. In 1831 and 1832 he visited Paris and Munich; but settling in his native city, he soon rose to great reputation as a portrait painter, and there executed no less than two thousand works. He died in 1868.

BARGAS, A. F., a Flemish draughtsman and engraver, who lived at the beginning of the 18th century. He etched a set of six landscapes, from his own designs, and a set of four landscapes, after Pieter Bout, which are sometimes with the name of Bargas, and sometimes without it.

BARGONE, GIACOMO, was a native of Genoa, and studied under Andrea and Ottavio Semini. He became one of the most promising artists of his country. His drawing was remarkably correct, his execution free and prompt, and the contour of his figures extremely graceful. The possession of such talents excited the jealousy of a contemporary artist, Lazzaro Calvi, who, as Soprani relates, after inviting him to a repast, mixed a stupefying drug in a goblet of wine, from the effects of which the unfortunate victim perished in the prime of life. He flourished in the 16th century.

BARKER, BENJAMIN, a brother of 'Barker of Bath,' was born in 1776, and became a landscape painter of some note. He exhibited both at the Royal Academy and at the Water-Colour Society, from 1800 to 1821, and occasionally at the British Institution. He died at Totnes in 1838.

BARKER, CHARLES, was a native of Birmingham, who during forty years, at the early part of the 19th century, resided at Liverpool, where he ranked high as a teacher of art. He was elected president of the Liverpool Academy, to which he was a regular contributor. He occasionally also exhibited at the Royal Academy in London; his last works exhibited there were, in 1849, 'Evening after Rain,' 'A Luggage Train preparing to Shunt,' and 'The Dawn of Day, a Foraging-Party Returning.' He died in 1854.

BARKER, HENRY ASTON, who was born at Glasgow in 1774, assisted his father, Robert Barker, in his panoramas, and in time became known for those which he executed by himself. He worked at Constantinople, Paris, Palermo, Copenhagen, Malta, and Venice. He died at Bilton, near Bristol, in 1856, having retired from his profession as early as 1826. The 'Coronation Procession of George IV.' was his last work.

BARKER, ROBERT, inventor and painter of Panoramic Views, was born at Kells, county Meath, in 1739. The first panorama he painted was a 'View of Edinburgh,' exhibited by him in that city in 1788, and in London in 1789. This picturesque mode of exhibiting on a large scale soon became popular; and Views of London, Dublin, Athens, Lisbon, and other places, quickly followed, until Barker's Panoramas became celebrated among the fashionable exhibitions of the day. He died at Lambeth in 1806, leaving two sons, who carried on similar exhibitions for many years in the house built in 1793 by their father in Leicester Square.

BARKER, SAMUEL, was a cousin of John Vanderbank, by whom he was instructed in portrait painting; but having a talent for painting fruit and flowers, he imitated Jean Baptiste, and would probably have excelled in that branch of art, had he not died young, in 1727.

BARKER, THOMAS, (called 'Barker of Bath,') a painter of landscape and rural life, was born in the year 1769, near the village of Pontypool, in Monmouthshire. His father, the son of a barrister,

having run through a considerable property, commenced practice as an artist, but never attempted more than the portraits of horses. Young Barker early showed a remarkable genius for drawing figures and designing landscapes; and on the removal of his family to Bath, the liberal encouragement of Mr. Spackman, an opulent coach-builder of that city, afforded him the means of following up the bent of his inclination. During the first four years he employed himself in copying the works of the old Dutch and Flemish masters, which he imitated very successfully. At the age of twenty-one he was sent to Rome, with ample funds to maintain his position there as a gentleman. While in that city he painted but little, contenting himself with storing his mind with such knowledge as might be applied usefully hereafter. In drawing or painting he never took a lesson; he was entirely self-taught. Barker was an occasional exhibitor at the Royal Academy and the British Institution for nearly half a century, during which period he sent nearly one hundred pictures. His numerous productions embraced almost the entire range of pictorial subjects, and have the marks of true genius stamped upon them. Few pictures of the English school are more generally known and appreciated than 'The Woodman,' of which it appears two were painted, both of them from nature, and of life size: the first was sold to Mr. Macklin for 500 guineas; the second, which realized the same sum, became the property of Lord W. Paulett. In 1821 he painted the 'Trial of Queen Caroline,' in which he introduced portraits of many celebrated men; but perhaps the noblest effort of Barker's pencil was the magnificent fresco, 30 feet in length, and 12 feet in height, representing 'The Inroad of the Turks upon Scio, in April, 1822,' painted on the wall of his residence, Sion Hill, Bath, and possessing merits of the highest order, in composition, colour, and effect. While Barker's talents were in full vigour, no artist of his time had a greater hold on popular favour; his pictures of 'The Woodman,' 'Old Tom' (painted before he was seventeen years of age), and gipsy groups and rustic figures, were copied upon almost every available material which would admit of decoration: Staffordshire pottery, Worcester china, Manchester cottons, and Glasgow linens. At one time he amassed considerable property by the sale of his works, and expended a large sum in erecting a mansion for his residence, enriching it with sculpture and other choice productions of art. He died at Bath in 1847. There are two pictures by Barker in the National Gallery: 'A Woodman and his Dog in a Storm,' and a Landscape, perhaps on the Somerset Downs.

BARKER, Thomas Jones, a popular painter of battle-pieces and military subjects, was the son of "Barker of Bath," from whom he received his first teaching, and was born in 1815. At the age of nineteen he went to Paris, and entered the studio of Horace Vernet, on many of whose pictures he collaborated. His first pictures were exhibited in Paris, among them a 'Death of the Grand Monarque' for Louis Philippe. Among his later works were 'Meeting of Wellington and Blucher after Waterloo,' 'Nelson's Prayer in the cabin of the Victory,' 'The Secret of England's Greatness,' and 'The Riderless Horse, after Sedan.' Barker died March 29, 1882.

BARLOW, Francis, an English painter and engraver, born in Lincolnshire in 1626, was the pupil of William Shephard, a portrait painter. He excelled in representing animals, birds, fish, &c., which he drew with great accuracy; and if his colour and touch had been equal to his drawing, he would have ranked amongst the most eminent painters of those subjects. The landscapes he introduced into his pictures are very pleasing. Hollar engraved in 1671 a set of thirteen plates, after his own designs, entitled 'Several ways of Hunting, Hawking, and Fishing, invented by Francis Barlow.' Some of the plates for Edward Benlowe's divine poems, called 'Theophila,' published in 1652, were engraved by Barlow. He published a translation of 'Æsop's Fables,' in 1665, with 110 plates, etched from his own designs. He also painted ceilings, and designed monuments for Westminster Abbey. He frequently signed his plates *F. B.*, sometimes enclosed in a circle. He died in 1702.

BARLOW, J., practised as an engraver in London at the end of the 18th century. He engraved some of the illustrations to Ireland's 'Hogarth,' published in 1791, and for 'Rees's Cyclopædia.'

BARLOW, Thomas Oldham, a mezzotint engraver, was born at Oldham in 1824. He was articled to a firm of engravers at Manchester, and studied in the school of design in that city. His first engraving after his arrival in London in 1847 was from the work of John Philip, the most important of whose pictures he engraved. In 1856 he engraved Millais' 'Huguenots,' and in 1865 his 'My first Sermon.' He subsequently produced plates after the portraits of public characters which were painted by Millais for Messrs. Agnew. In 1873 Barlow was elected an associate engraver of the Royal Academy, in 1876 a full associate, and in 1881 an academician. He died at Kensington in 1889.

BARNA (or Berna), of Siena, flourished in the latter half of the 14th century. He painted at Siena, Cortona, Arezzo, and at San Gimignano, where a much damaged series of frescoes still exists. These frescoes, which are almost all that remain to testify to Barna's art, represent the 'Passion of our Lord,' and are executed somewhat after the manner of Simone Martini. Vasari tells us that Barna died in 1381, from injuries received by a fall from a scaffold, while painting in the church of San Gimignano.

BARNABA DA MODENA. See Modena.

BARNABEI, Tommaso, known as Maso Papacello, was a pupil of Luca Signorelli, and aided Giulio Romano at Rome. At about 1523-4 he assisted Giambattista Carporali at the villa of Cardinal Passerini, near Cortona. He painted three pictures, representing the 'Annunciation,' the 'Conception,' and the 'Adoration of the Magi,' in the church of Santa Maria del Calcinaio, near Cortina, and finally settled at Perugia, where he died in 1559.

BARNARD, Frederick, was born in London in 1846. He studied first at Heatherley's Art School in Newman Street and afterwards under Bonnat in Paris. His earliest publication was a set of charcoal drawings, entitled 'The People of Paris.' His first contribution to 'Punch' appeared in 1863. Barnard's best-known work was the illustration of the household edition of the works of Charles Dickens (1871-9). Many of his drawings appeared in 'Good Words,' 'Once a Week,' and 'The Illustrated London News.' He illustrated an edition

FEDERIGO BAROCCIO

Brogi photo] [*Corsini Gallery, Rome*

THE APPEARANCE OF CHRIST TO MARY MAGDALENE

of Bunyan's 'Pilgrim's Progress' in 1880, and about the same time produced his 'Character Sketches from Dickens.' Barnard also painted a few pictures in oil which were exhibited at the Royal Academy. He was suffocated in a fire at a friend's house at Wimbledon in 1896.

BARNARD, WILLIAM, who was born in 1774, was a mezzotint engraver. Among his most successful plates were 'Summer' and 'Winter,' both after Morland, and a portrait of Nelson. He died in 1849, having held for some years the post of Keeper of the British Institution.

BARNEY, JOSEPH. There are engravings executed in stipple by this artist, after the paintings of Bassano, W. Hamilton, and others, which were published at the end of the 18th century.

BARNEY, JOSEPH, a fruit and flower painter, was born at Wolverhampton in 1751. He came to London in early life, and studied under Zucchi and Angelica Kauffmann, and in 1774 received a premium from the Society of Arts. He exhibited historical or poetical subjects, or flower pieces, at the Royal Academy from 1786 until 1827, and, in 1815, received an appointment as flower painter to the Prince Regent. Barney left two sons who followed in his footsteps—JOSEPH BARNEY, a flower painter, who lived chiefly at Southampton, and exhibited occasionally at the Water-Colour Society (1815—1818); and William Whiston Barney.

BARNEY, WILLIAM WHISTON, a mezzotint engraver, was a pupil of Samuel William Reynolds. He is best known by his portraits of Sir Arthur Wellesley, after Hoppner, and the Marquis of Blandford, after Cosway, and by various reproductions of Reinagle's sporting subjects. About 1805 he bought a commission in the army, and served with credit during the Peninsular war.

BARNUEVO, SEBASTIANO DE HERRERA. See HERRERA BARNUEVO.

BAROCCI, AMBROGIO, the father of Federigo, was a sculptor of some note in the 15th century. His portrait, painted by himself, is in the Uffizi at Florence.

BAROCCI, FEDERIGO, (or BAROCCIO)—sometimes called FIORE—was born at Urbino in 1528. He was the son (?) of Ambrogio Barocci, a sculptor of some eminence, and was placed — after he had received instruction in design from his father — under Battista Franco, with whom he studied until that painter left Urbino. Barocci then went with his uncle, Bartolommeo Genga, the architect, to Pesaro, where he copied some works by Titian. In 1548 he went to Rome, and studied the works of Raphael. He was favoured with the protection of the Cardinal della Rovere, who received him into his palace, where he painted some pictures in fresco, and the portrait of his patron. After passing four years at Rome, he returned to his native city, where his first work was a picture of 'St. Margaret,' executed for the Confraternity of the Holy Sacrament. This work gained him great celebrity; and he was invited by Pope Pius IV. to assist in the decoration of the Belvedere Palace at Rome, where he painted the 'Virgin Mary and Infant Saviour, with several Saints,' and a ceiling in fresco, representing the 'Annunciation.' While working in the Vatican he was nearly killed by poison, and though he did not actually lose his life, he was unable to work for four years, and even after that time he could paint no longer than about two hours each day. Having finished these and other works, he returned to Urbino, where he painted a fine picture for the cathedral of San Lorenzo, at Perugia, of the 'Descent from the Cross.' He again visited Rome during the pontificate of Gregory XIII., when he painted two admirable pictures for the Chiesa Nuova, representing the 'Visitation of the Virgin Mary to Elisabeth,' and the 'Presentation in the Temple,' which are considered his best productions, and for the Chiesa della Minerva, a fine picture of the 'Last Supper.' Barocci spent nearly all the remaining years of his life at his native Urbino, where he died in 1612, aged 84 years. He was buried in the church of San Francesco, with much honour. In the works of Barocci we admire an elegant taste, and there is great amenity and harmony in his colouring. He seems to have adopted the manner of Correggio as the model for his imitation; and although he has succeeded in giving a graceful air to his figures, his style must be allowed to partake of something approaching to affectation, and can never be put in competition with the beautiful and touching simplicity of that inimitable painter. He was a better draughtsman than many of his contemporaries, but his colouring was not good. Mengs remarks that his pictures lacked yellow tints; and Bellori says that he used too much vermilion and ultramarine. Among his pictures in public galleries are:

Dresden.	*Gallery.*	Hagar in the Desert.
„	„	Madonna and two Saints.
Florence.	*Uffizi.*	Virgin pleading for the poor.
„	„	Noli me tangere.
„	„	Portrait of the Duke of Urbino.
London.	*Nat. Gallery.*	Holy Family, del Gatto.
Milan.	*Brera.*	Martyrdom of St. Vitale (*dated* 1583).
Munich.	*Pinakothek.*	Saviour appearing to the Magdalene (*dated* 1590).
Paris.	*Louvre.*	The Circumcision (*signed and dated* 1580).
„	„	Madonna in glory, with Saints.
Petersburg.	*Hermitage.*	Holy Family.
„	„	Portrait of a Man.
		And four others.
Rome.	*Borghese Pal.*	Burning of Troy.
„	*Vatican.*	The Annunciation.
„	„	The Ecstasy of St. Michelina.
„	„	Madonna.
Windsor.	*Castle.*	Nativity.

We are indebted to Barocci for some engravings, which, although not very commendable for the delicacy of their execution, possess the higher qualifications of correctness of design and beauty of expression. He has left us the following plates:

The Virgin and our Saviour appearing to St. Francis; a large plate, arched. *His principal plate.*
The Virgin holding the Infant Saviour; *a small plate, of which the lower part is left unfinished.*
The Virgin in the Clouds, with the Infant Jesus; *marked F. B. V. F.*
The Annunciation; on the left of the print a Cat sleeping; *fine.*
St. Francis receiving the Stigmata.

BARON, BERNARD, an eminent French engraver, was born in Paris about the year 1700. He was instructed in engraving by Nicolas-Henri Tardieu, whose style he followed. He engraved several plates for the Crozat Collection, and afterwards came to England, where he resided the remainder of his life, and died in London in 1766. Many of his engravings are in the Boydell Collection: they are executed in a coarse manner, but are not without considerable merit. The following are his principal works:

PORTRAITS.

King Charles I. on Horseback, with the Duke d'Epernon; *after Van Dyck.*
Charles I. and Queen, with their two Sons; *after the same.*
The Nassau Family; from Earl Cowper's picture; *after the same.*
The Pembroke Family; from the picture at Wilton; *after the same.*
Henry VIII. granting the Charter to the Barber-Surgeons' Company; *after Holbein.*
The Family of Van Dyck; *after Van Dyck;* in the Earl of Pembroke's picture.
Robert, Earl of Carnarvon; *after Van Dyck;* in the same collection.
Anna Sophia, Countess of Carnavon; *after the same;* in the same collection.
George, Prince of Wales, on Horseback; *after Adolph.*
Cornelis van Tromp, Vice-Admiral of Holland; *after J. Vanderbank.*
Dr. Mead; *after A. Ramsay.*
The Lord Chancellor Hardwick; *after the same.*
The Lord Chief Justice Reve; *after J. Amiconi.*
The Cornaro Family; *after Titian;* the picture is in the possession of the Duke of Northumberland.
Benjamin Hoadly, Bishop of Winchester; *after Hogarth.*

SUBJECTS AFTER VARIOUS MASTERS.

Nine plates of the Life of Achilles, with the titles; *after Rubens.*
Belisarius; incorrectly called *after Van Dyck.*
Charles I. escaping from Hampton Court; *after J. d'Angelis.*
Jupiter and Antiope; *after Titian;* for the Crozat Collection. This is considered his *chef-d'œuvre.*
Pan and Syrinx; *after Nic. Bertin.*
The Card-players; *after D. Teniers.*
The Temptation of St. Anthony; *after the same.*
The Italian Comedians; *after Watteau.*
The Companion; *after the same.*
The Two Cousins; *after the same.*
Soldiers plundering a Village; *after the same.*
The Peasants revenged; *after the same.*
St. Cecilia; *after Carlo Dolci.*
Moses exposed on the Nile; *after Le Sueur.*
Marriage-à-la-mode; *after Hogarth* (two of the plates).

BARON, Jean, (or Baronius,) a French engraver, who is sometimes called 'Tolosano,' from his birthplace, was born at Toulouse in 1631. He resided the greater part of his life at Rome, where he worked in union with C. Bloemaert, and engraved several plates of historical subjects and portraits. They are executed entirely with the graver in a neat but dry manner, and are not very well drawn. The following are his best works:

PORTRAITS.

Jean Plantavit, Sieur de la Pause, Bishop of Lodève.
Cardinal Aquaviva.
Leonardo Alberti, architect.
Vito de Bramante, architect.
Giovanni Francesco Rustici, sculptor.
Marc Antonio Raimondi, engraver.
Raphael d'Urbino.
Leonardo da Vinci.

SUBJECTS AFTER VARIOUS MASTERS.

Judith with the head of Holofernes; *after Domenichino.*
The Stoning of St. Stephen; *after Niccolò dell' Abbate.*
The Martyrdom of St. Andrew; *after the same.*
St. Peter and St. Paul in the Clouds; *after Ann. Carracci.*
The Virgin in Adoration; *after Guido Reni.*
The Virgin; a small plate; *after Bernini.*
St. Romualdus, and Monks; *after Andrea Sacchi.*
The Plague at Ashdod; *after N. Poussin.*

BARONI, Giuseppe, was an Italian engraver, who resided at Venice about the year 1720. He engraved some large plates from the paintings of the Venetian masters; among which is a print representing the 'Crucifixion, with Angels in the air, and St. John and St. Mary Magdalene at the foot of the Cross.' It is executed in a coarse, unpleasing style, and the drawing is very incorrect.

BARONI-CAVALCABO, Kaspar Anton von, a Tyrolese historical painter, was born at Sacco in 1682. He was instructed in the art by Giovanni Baroni, a kinsman, and by Antonio Balestra at Verona. He then went to Venice and Rome, where he studied in the school of Carlo Maratti. He devoted his talents chiefly to biblical and religious subjects, and he presented many of his pictures to the churches of Sacco, Trent, and Roveredo. During the greater part of his life he lived in Sacco, where he died in 1759. Many of his drawings are in the Library at Innsbruck.

BAROZZI. See Barocci.

BARRA, Johan. See Bara.

BARRABAND, Pierre Paul, a French painter of flowers, birds, and other subjects in natural history, was born at Aubusson in 1767. He studied under Malaine, the designer of the tapestry manufactory of the Gobelins. Le Vaillant, the celebrated traveller, employed him to paint the birds of Africa, parrots, and birds of paradise for his works. He also supplied the illustrations for the edition of Buffon published by Sonnini; for the 'History of Insects,' by Latreille, and for the great work of the Institute on Egypt. He was professor at the School of Design at Lyons; and he executed numerous designs for Sèvres porcelain, and decorated the dining-room at St. Cloud. He died at Lyons in 1809.

BARRALET, John James, of French extraction, was born in Ireland; he was in early life a drawing-master in Dublin, but came to London and practised water-colour painting. He exhibited three landscapes at the Royal Academy in 1770, and occasionally exhibited in succeeding years. He was employed in illustrating books on Irish Antiquities. In 1795 he emigrated to America, where he died in 1812. His brother, J. Melchior Barralet, was a teacher in the Royal Academy School, and occasionally, between the years 1775 and 1789, sent tinted drawings to the Academy Exhibitions.

BARRANCO, Bernardo MARTINEZ del. See Martinez del Barranco.

BARRAS, Sébastien, a painter and engraver, was born at Aix, in Provence, in 1653. He was a pupil of Boyer d'Aguilles, and studied for some time in Rome. He died at Aix in 1703. The first edition of the Boyer d'Aguilles Collection, published in 1709, contained twenty-seven plates in mezzotint, scraped by this master; they were replaced in the second edition by plates engraved by Coelemans. The former have become very scarce. He also engraved a portrait of Lazarus Maharkysus, a physician of Antwerp, after Van Dyck.

BARRAUD, Henry, a younger brother of William Barraud, was born in 1812. He excelled as an animal painter, and in his later life exhibited pictures which were engraved and became very popular. The most important of these were, 'We praise thee, O God' (three choir boys in their surplices), 'The London Season' (a scene in Hyde Park), and 'Lord's Cricket Ground.' He died in 1874.

BARRAUD, William, an animal painter, was born in 1810. The family of this artist came over to England from France at the time of the Revocation of the Edict of Nantes; his father held an

appointment in the Custom-house, and his grandfather was a well-known chronometer-maker in Cornhill. His taste for painting was most probably inherited from his maternal grandfather, an excellent miniature painter; but it was not fostered very early in life, for, on leaving school, he took a situation in the Customs, where he remained but a short time; he quitted it to follow the profession most in unison with his feelings, under the guidance of Abraham Cooper, R.A., with whom he studied for a considerable time. Without attaining to the highest rank in his peculiar department, that of a painter of horses and dogs, for to these he chiefly confined his practice, he was always correct in his style of work; while the subject pictures which he painted, in conjunction with his brother Henry, were far above mediocrity, both in conception and treatment. The two brothers were for many years joint exhibitors at the Royal Academy and the British Institution. William Barraud died in 1850.

BARRE, De la. See De la Baer.

BARRERA, Francisco, a Spanish fresco-painter, is best known by his eloquent and successful appeal on behalf of his fellow-artists, upon whom in 1640 the Government wished to impose the taxes levied upon trade corporations. No details of his life are known.

BARRERA, Jacobo de, was a Spanish historical painter, many of whose works, dated 1522, are in the cathedral of Seville. He was a friend and fellow-worker of Covarrubias, and died insane, but in what year is not known.

BARRET, George, an eminent painter of landscapes, was born in Dublin in 1728 (or 1732), and received his first education in art in the Drawing Academy of Mr. West, in that city. Having been introduced by his patron, Mr. Burke, to the Earl of Powerscourt, he passed a great part of his youth in studying and drawing the charming scenery around Powerscourt Park; and he soon after gained the premium offered by the Dublin Society for the best landscape. Barret came to England in 1762, and two years afterwards gained the fifty pounds premium given by the Society of Arts. He had the honour of contributing to the establishment of the Royal Academy, of which he was one of the earliest members. He was a chaste and faithful delineator of English landscape, which he viewed with the eye of an artist, and selected with the feeling of a man of taste. His colouring is excellent, and there is a freshness and dewy brightness in his verdure which is only to be met with in English scenery, and which he has perfectly represented. The landscapes of this artist are to be found in several of the collections of the nobility; but his principal works are in the possession of the Dukes of Portland and Buccleuch. His decoration of the great room at Norbury Park, near Leatherhead, will ever rank among his most celebrated productions. He died at Paddington in 1784.

There are a few spirited and picturesque etchings by him as follow:

A View of the Dargles, near Dublin.
A set of six Views of Cottages near London.
A large landscape, with Cottages.
A View of Hawarden Castle; dated 1773.

BARRET, George, 'the younger,' a son of the artist of the same name, was born about 1774, and was one of the first members of the Water-Colour Society, on its foundation in 1804, and an exhibitor in its Gallery for many years. In 1840 he published a series of Letters on the 'Theory and Practice of Water-Colour Painting.' He died in 1842, after a long illness. There are several drawings by him in the South Kensington Museum. His brother, J. Barret, and his sister, M. Barret, were also painters in water-colours, and occasionally exhibited their works. Miss Barret died in 1836.

BARRET, Ranelagh. This artist is mentioned by Lord Orford as a noted copyist, who made duplicates of several pictures in Sir Robert Walpole's collection, and of others in the galleries of the Duke of Devonshire and Dr. Meade. He succeeded especially in reproducing the works of Rubens. He died in 1768.

BARRI, Giacomo, a Venetian painter and engraver, flourished about the year 1670. He etched some plates from his own designs, and in 1671 published a book of some reputation, entitled 'Viaggio pittoresco d'Italia.' He died about 1690. There is a slight free etching by him of the 'Nativity,' after Paolo Veronese.

BARRIÈRE, Dominique, a French painter and engraver, was born at Marseilles about the year 1622. He chiefly resided at Rome, where he engraved a considerable number of plates, in a very agreeable style, after Claude and other landscape painters, as well as other subjects. They are neatly etched in the manner of Stefano della Bella. He died in Rome in 1678. He sometimes signed his plates with his name, *Dominicus Barriere Massiliensis*, and sometimes with the cipher which is the mark used by Domenico del Barbiere, and thus mistakes frequently arise, although their styles are extremely different. Among others we have the following by him:

Portrait of Jean de la Valette; marked *D. B.*; scarce
A set of six Landscapes.
A set of twelve Landscapes; dedicated to *Lelio Orsini*. 1651.
Seven Views of the Villa Aldobrandini. 1649.
A Landscape, with the Zodiac; inscribed *Vim profert ubi, &c.*
A View of Frascati.
Pontana maggiore nel Giardino di Tivoli, with his cipher.
Eighty-four Views and Statues of the Villa Pamphili.
Four; entitled *Catafalco e apparato nella chiesa, &c.*
Sepulchral Monument of N. L. Plumbini; *Dominicus Barriere Gallus, in. ex. del. et scul.*
Hercules, after a basso-rilievo in the Medicean Garden.
A large Plate; entitled *Circum Urbis Agonalibus, &c.* with many Figures. 1650.
Several plates of the History of Apollo; *after the pictures by Domenichino* and *Viola.*

BARRON, Hugh, the son of an apothecary in Soho, was born about 1746, and became a pupil of Sir Joshua Reynolds. From the year 1766 to 1786 he exhibited many portraits, which were but poor in comparison with the works of his celebrated instructor. He died in 1791.

BARRON, William Augustus, a younger brother of Hugh Barron, was a pupil of William Tomkins, A.R.A. He gained a Society of Arts premium in 1766, and started in life as a teacher of drawing. From 1774 to 1777 he exhibited landscape views at the Academy, some of which were engraved and published. On receiving a Government appointment he relinquished his art.

BARROSO, Miguel, a Spanish painter, born at Consuegra in 1538. According to Palomino, he was a scholar of Gasparo Becerra, and distinguished himself as an architect, as well as a painter. He was employed by Philip II. in the Escorial, where

he painted, in the principal cloister, the 'Resurrection,' 'Christ appearing to the Apostles,' the 'Descent of the Holy Ghost,' and 'St. Paul preaching.' In 1589 he was made painter to the king. His compositions are copious, and his design correct. Cean Bermudez and Quilliet say that he failed sometimes in vigour and knowledge of chiaroscuro; but that his colour was that of Barocci, and his forms those of Correggio. He died at the Escorial in 1590.

BARRY, HENDRIK. See BARY.

BARRY, J., was a miniature painter, who exhibited at the Royal Academy at intervals from 1784 to 1819—amongst others the 'Four Seasons,' and various fancy portraits.

BARRY, JAMES. This eminent artist was born at Cork in 1741. He was the son of a ship-master who traded from Cork to England, and was intended by his father to succeed him in that calling; but his decided inclination for drawing induced his parents to permit him to follow the bent of his genius; and he was educated at the Academy of Mr. West at Dublin, where, at the age of twenty-two, he gained the premium for the best historical work, by his picture of 'St. Patrick baptizing the King of Cashel.' His merit procured him the patronage of Mr. Burke, by whose kindness he was enabled to travel, and to visit Italy, where he remained four years. During his residence abroad he was made a member of the Clementine Academy at Bologna, on which occasion he painted for his diploma picture 'Philoctetes in the Isle of Lemnos.' He returned to England in 1770, and the year afterwards exhibited at the Royal Academy his picture of 'Adam and Eve' (now in the possession of the Society of Arts), and the following year produced his 'Venus Anadyomene,' a picture which gained his election as Associate of the Royal Academy. In 1773 he became a Royal Academician. In 1775 Barry published a reply to the Abbé Winckelmann, who had asserted that the English are incapable of attaining any great excellence in art, on account of their natural deficiency of genius, and the unfavourable temperature of their climate; it was considered a triumphant answer. He soon afterwards made his proposal to the Society for the Encouragement of Arts to paint gratuitously a series of six pictures, allegorically illustrating the 'Culture and Progress of Human Knowledge,' which now decorate the great room of the Society. This immense work he accomplished, without assistance, in the short space of three years, and it is sufficient to prove the capacious stretch of his mind and the abundance of his invention. The most important of the series is a view of Elysium (42 feet long), in which the artist painted the portraits of the great and good of all nations. A young lady, after looking at it earnestly, said to Barry, "The ladies, I see, have not yet arrived in this Paradise of yours." "Oh, but they have, madam," replied the painter; "they reached Elysium some time ago; they are beyond that very luminous cloud, and very happy they are, I assure you." On the resignation of Edward Penny, in 1783, he was elected Professor of Painting to the Royal Academy. It is to be regretted that this artist's undoubted genius and loftiness of mind were accompanied by a fiery and turbulent nature, which frequently hurried him into the most imprudent and outrageous intemperance of conduct. This unfortunate disposition produced many unpleasant dissensions with his brother Academicians, and finally occasioned his expulsion from the Academy in 1799. He died in London in 1806; his body lay in state in the great room of the Society of Arts, and was buried in the crypt of St. Paul's Cathedral.

The principal works of Barry are his pictures at the Society of Arts, in the Adelphi, his 'Venus Anadyomene,' 'Birth of Pandora,' and 'King Lear,' for Boydell's 'Shakespeare Gallery.' His engravings of many of his works may be regarded as the productions of a painter inattentive to that beauty and delicacy of execution which are looked for in the productions of a professional engraver. "Barry," says Allan Cunningham, "was the greatest enthusiast in art which this country ever produced; his passion amounted to madness." He was a bigoted Roman Catholic, cared little for the society of his fellow-men, and lived alone in a wretched house in Castle Street, Oxford Market, where Burke once helped to cook a steak for their dinner, while Barry went out to fetch a pint of porter! Barry's 'Lectures on Painting' have been frequently reprinted.

BARTH, CARL, who was born at Eisfeld in 1782, studied the art of engraving under J. E. von Müller at Stuttgart, and thence went to Munich in 1814, and three years later to Rome, for the improvement of his art. On his return to Germany he was made director of the Herder Art Institution at Freiburg; thence he went to Frankfort. He subsequently visited Hildburghausen and Darmstadt, where first appeared evidences of the derangement of mind which caused his death. He died at Guntershausen near Cassel in 1853. Besides his engravings, Barth left a number of portraits, both drawings and paintings. The following are his chief plates:

Charity; *after Vogel.*
Christ and the Virgin; *after Holbein.*
The Seven Years of Famine; *after Overbeck.*

BARTHÉLEMY, ANTOINE, (or BERTHÉLMY,) a historical and portrait painter, was born at Fontainebleau about the year 1633. He was received into the Academy in 1663, and died at Paris in 1669. Another ANTOINE BARTHELEMY, likewise a painter, died at Paris in 1649. There was also JOSIAS BARTHELEMY, living in 1631, and JEAN BARTHELEMY, mentioned by the Abbé de Marolles, either of whom might have been the instructor of Sébastien Bourdon.

BARTHOLOMEW, ANNE CHARLOTTE, miniature and flower painter, whose parental name was Fayermann, was born at Loddon, in Norfolk, in 1800. In 1827 she married Mr. Turnbull, the composer of several popular melodies, who died in 1838; and in 1840 she married Valentine Bartholomew, who had acquired considerable reputation as a flower painter. She died in 1862. Her works were chiefly miniature portraits, and occasionally fruit and flowers.

BARTHOLOMEW, VALENTINE, who was born in 1799, was an early member of the Society of Painters in Water Colours, which he joined in 1835. He had a special talent for flower painting, a branch of art which he pursued with much success, his works being chiefly remarkable for the great care and the large scale on which they were carried out. 'Azaleas' and 'Camellias' are in the South Kensington Museum. Bartholomew held for many years the post of Flower Painter in Ordinary to the Queen. He died in 1879.

BARTLETT, WILLIAM HENRY, a topographical landscape painter, was born at Kentish Town in 1809. In 1823 he was articled to John Britton, the architect, and the author of several well-known illustrated works on topography. Here — as the latter in a biographical sketch informs us—Bartlett in the course of the year surpassed his associates in accuracy, style, and rapidity. Appreciating his pupil's talent, Britton sent him successively into Essex, Kent, Bedfordshire, Wiltshire, and other parts of England, to sketch and study from nature. He went next, in a similar way, to Bristol, Gloucester, and Hereford, and executed a series of elaborate drawings of the sacred edifices there for Britton's 'Cathedral Antiquities of England.' He afterwards made similar sketches for the work entitled 'Picturesque Antiquities of English Cities.' But Bartlett's artistic tours were not confined to the British Empire alone; they extended to all the four quarters of the globe. Previous to going abroad, he travelled over many parts of England, Wales, Scotland, and Ireland, and next visited France, Spain, Germany, Switzerland, Holland, and Belgium; the United States and Canada; Constantinople, Asia Minor, Syria, Italy, Greece, and the Grecian Archipelago; Palestine, Egypt, Sinai, Petra, and the Arabian deserts. He thrice explored the East, first in the years 1834 and 1835, again in 1842 — 1845, and a third time in 1853. He made four voyages to America, between the years 1836 and 1852. No less than nineteen large volumes in quarto, containing more than 1000 engravings from his drawings, are devoted to those countries and districts, nearly the whole of which contain copious and interesting letter-press from the pen of Dr. Beattie, who accompanied the artist in some of his voyages and travels. In addition to these works, Bartlett showed, in the following publications, that he could exercise a skilful pen, as well as a rapid pencil:

Walks about Jerusalem. 1845.
Forty Days in the Desert. 1848.
The Nile-Boat, or Glimpses of Egypt. 1849.
The Overland Route. 1850.
Footsteps of Our Lord and his Apostles in Syria, Greece, and Italy. 1851.
Pictures from Sicily. 1852.
The Pilgrim Fathers. 1853.

A new volume, on 'Scripture Sites and Scenes,' was in the press, when the artist died, on board the steamer 'Egyptus' on its passage homeward between Malta and Marseilles, in 1854.

BARTOLI, DOMENICO. See GHEZZI.

BARTOLI, PIETRO SANTI. See SANTI.

BARTOLI, TADDEO (or TADDEO DI BARTOLO), was born at Siena about 1363. The earliest specimen of his art is an altar-piece, representing 'St. Peter,' painted for San Paolo of Pisa, and dated 1390: it is now in the Louvre. In 1395 he finished an altar-piece of the 'Virgin and Child with Saints,' for a chapel in San Francesco, Pisa, which is now in Vienna; he afterwards adorned the entire chapel with frescoes of the figures of Saints, and the 'Life of the Virgin.' In 1400—1401 Taddeo painted in the Palazzo Pubblico and other buildings in Siena; but of the works he executed then only nine small panels, representing nine sentences of the Creed, exist. They are in the cathedral. Soon afterwards he decorated the cathedral with frescoes representing Paradise and Hell. There are preserved in the hall of the Palazzo Pubblico, of the same city, two paintings that were formerly in the cathedral; the first is an altar-piece representing St. Gimignano, with a model of the town in his hand, giving the benediction; its side panels contain four subjects drawn from that Saint's life; the second is a panel with a 'Madonna and Child and four Saints.' In 1403 he painted, at Perugia, an altar-piece representing the 'Virgin and Child, with St. Bernard and two Angels,' which is now in the Academy of that city. A 'Descent of the Holy Ghost,' also painted in 1403, in the church of Sant' Agostino at Perugia, where it may still be seen, is especially to be admired. In 1404 Taddeo had again returned to Siena, and recommenced his works at the cathedral, at his former salary of twelve and a half florins a month. These frescoes have all likewise disappeared. In that same year he was appointed an 'Executore di Gabella,' and executed the 'Nativity,' still kept in the church of the Servi at Siena. In 1405 Bartoli executed four frescoes behind the high altar, painted the organ-doors, and filled a window in the choir of the cathedral with the 'Ascension of the Virgin.' In the years 1406 and 1407 he was occupied at the renewal of the decorations in the chapel of the Palazzo Pubblico, Siena. as also in the passage leading from the Hall of Peace to the Hall of Council, in the same building; and he adorned the Gallery with figures of Ancient Romans whose characters symbolized best the virtues of Magnanimity and Justice; beneath these effigies ran a sentence exhorting the beholders to imitate these virtues. In 1409 Taddeo painted the 'Annunciation,' between SS. Cosmo and Damian, now in the Academy of Siena. In 1410 he went to Volterra, where he worked for the church, and for the Company of San Francesco. Of these labours, all that now remains is an altar-piece, with the 'Virgin, Child, and four Saints,' in the Cappella San Carlo of the cathedral of Volterra. In the years 1412, 1416, and 1420 he was again promoted to the Supreme Council of Siena, and he died in 1436(?). Taddeo Bartoli upheld the Sienese school by the excellence of his painting, but he did not raise it above the style of his predecessors. The chief merit of his work lies in the dignity and originality of the invention. Some of his small pictures do him still greater honour than his larger works, and show an imitation of Ambrogio Lorenzetti, his great prototype, and also the subdued and agreeable style of the Sienese school.

BARTOLINI, GIOSEFFO MARIA, was born at Imola in 1657, and studied at Bologna under Lorenzo Pasinelli. There are several of his works in the public edifices at Imola, which are highly esteemed, particularly a picture representing a 'Miracle wrought by St. Biagio,' in the church of San Domenico. He died in 1725.

BARTOLO DI FREDI was born at Siena about 1330, and was registered in the Guild of that city in 1355; he had several children, who all died before him, with the exception of Andrea Bartoli. He was the companion of Andrea Vanni from 1353, and was employed in the decorations of the Hall of Council, at Siena, in 1361. In 1362 he went to San Gimignano, where, according to Vasari, he had already in 1356 painted the entire side of the left aisle of the Pieve with scenes drawn from the Old Testament. In 1366 the Council of the city of Gimignano ordered of him a painting, representing 'Two Monks of the Augustine Order,' to be placed in the Palazzo Pubblico, in order to commemorate the settlement of some disputes which had long existed between that order and

the city. In the early part of 1367 he returned to Siena, and was employed with Jacomo di Mino in the decorations of the cathedral. In 1372 he rose to a position in the government of the city, and was sent to welcome the new Podestà, on his approach to Siena. In 1381 he was himself made a member of the Council, and in 1382 he executed the 'Descent from the Cross,' now in the Sacristy of San Francesco, Montalcino. The same church also possesses panels painted by him containing the 'Baptism of Christ,' figures of SS. Peter, Paul, and Francis, and five scenes from the life of St. Philip of Montalcino. In 1388 he completed an immense altar-piece for the same church, which was originally in the resemblance of the front of a cathedral, with a central and two side gables, flanked by two towers. The centre gable is still in the church, and represents the 'Coronation of the Virgin;' the remaining portions, with scenes from her life, are all in the Academy of Siena. The same gallery also possesses an 'Adoration of the Magi,' by this artist. In 1389 Bartolo, assisted by Luca Thomé, painted the altar-piece for the Shoemakers' Company, in the cathedral, and continued from that year until his death to furnish altar-pieces for the cathedral and other churches of Siena, which have now all disappeared. His death occurred in 1409.

In the Louvre at Paris there is a 'Presentation in the Temple,' by him.

BARTOLOMÉ. See BREENBERGH.

BARTOLOMMEO DELLA GATTA. See DELLA GATTA.

BARTOLOMMEO DI PAGHOLO DEL FATTORINO—commonly known as FRA BARTOLOMMEO, or BACCIO (the shortened form of Bartolommeo)—was also called DELLA PORTA, because he resided near the gate of San Pier Gattolini (now the Porta Romana), in Florence. He was born at the village of Soffignano, near Prato, in 1475; and in 1484 entered the studio of Cosimo Rosselli, at Florence, where he had for a fellow-pupil Albertinelli, with whom he commenced a friendship which lasted until the bonds were broken, in 1515, by the death of Albertinelli. After passing some years under Rosselli, Baccio applied himself to an assiduous study of the works of Leonardo da Vinci, whose grandeur of relief, and admirable chiaroscuro, were the particular objects of his admiration. In company with his friend, Mariotto Albertinelli, he modelled and copied from the ancient bassi-rilievi, by which he acquired a breadth of light and shade, which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished, gracefully composed and designed. A romantic event in his youth induced him to adopt the monastic life. Whilst still a pupil of Cosimo Rosselli, he listened eagerly to the preaching of the fiery Dominican, Fra Girolamo Savonarola, and became one of his most ardent disciples. He even burnt his studies in the kind of *auto-da-fe* made by the people on the Shrove Tuesday of the year 1489, in the square before the convent of St. Mark. When, after a reign of three years over Florence, the Italian Luther was obliged to shut himself up in the convent of which he was the prior, and to undergo a siege, Bartolommeo was at his side, and, in the heat of the combat, made a vow to adopt the monastic life if he escaped the danger, and he took the vows in that same convent of the Dominicans of San Marco, in 1500. Hence his name of 'Il Frate.' He remained four whole years without touching a pencil, and when he yielded at length to the solicitations of his friends, his fellow-monks and his superiors, it was on condition that the convent should receive all the produce of his labours.

In 1498 and 1499 Fra Bartolommeo had painted the celebrated fresco of the 'Last Judgment,' in Santa Maria Novella, the lower part of which was finished by his friend Albertinelli; and in 1509 he entered into a partnership with that painter. When Raphael visited Florence, about 1506, he formed a friendship with Fra Bartolommeo, from whom he received some instruction in the principles of colouring and the folding of draperies, and in return taught the Frate the rules of perspective. About 1514 Fra Bartolommeo went to Rome, where he painted the figure of St. Paul and part of that of St. Peter, which he was obliged to leave to his friend Raphael to finish—it is supposed, on account of ill-health. These two figures are now in the Quirinal. On his return to Florence, Fra Bartolommeo executed a few works of great merit, and died there in 1517.

His design approached to that of Raphael in grace and grandeur, and he surpassed him in the boldness of his relief, and the rich impasto of his colouring. Some of his rivals had accused him of being incapable of designing the figure on a large scale, and he refuted the calumny by painting his masterpiece, the celebrated figure of 'St. Mark,' in the Florentine Gallery, regarded as a prodigy of art, and which occasioned a learned traveller to remark, that it appeared to him a large Grecian statue metamorphosed into a painting. The jealousy of his opponents charged him with being ignorant of the anatomy of the human body, until he painted a picture of St. Sebastian, so correctly designed, and of so perfect a form, that it excited universal admiration, and was judged by the monks to be too beautiful a figure to be publicly exposed in their church.

The following is a list of some of Fra Bartolommeo's principal works:

Berlin.	*Museum.*	The Assumption (*part by Albertinelli*).
Florence.	*Pitti Palace.*	Marriage of St. Catharine, 1512 (*part by Albertinelli*).
"	"	Entombment.
"	"	Pietà.
"	"	St. Mark.
"	*Uffizi.*	Patron Saints of Florence (*part by Albertinelli*).
"	"	Virgin enthroned with Saints (*his last work*).
"	"	Salvator Mundi.
"	*S. M. Nuova.*	The Last Judgment. *Fresco.*
London.	*Nat. Gall.*	Holy Family (*there is little of the artist's own work left in this picture*).
"	*Mond Gall.*	Holy Family.
"	*Northbrook Gall.*	Holy Family.
Lucca.	*Museum.*	God, the Father, adored by St. Catharine of Siena, and Mary Magdalene (*painted in* 1509 *for San Pietro Martire, Murano*).
"	"	Madonna della Misericordia. 1515.
Panshanger.	(*Lord Cowper*)	Holy Family. 1509.
Paris.	*Louvre.*	The Virgin and Saints, presiding at the Marriage of St. Catharine. 1511 (*originally in San Marco, Florence*).
"	"	The Annunciation (*signed and dated* 1515).
Petersburg.	*Hermitage.*	Madonna with Angels.
Pian di Mugnone.		Two frescoes (*dated* 1515, 1517).
Richmond.	*Sir F. Cook.*	Holy Family.
Rome.	*Corsini Pal.*	Holy Family (*dated* 1516).
Vienna.	*Gallery.*	Presentation in the Temple.

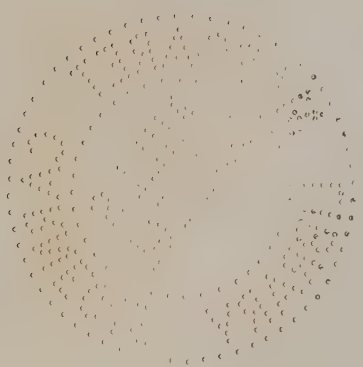
BARTOLOMMEO DI PAGHOLO

CALLED

FRA BARTOLOMMEO

Alinari photo] [*The Cathedral, Lucca*

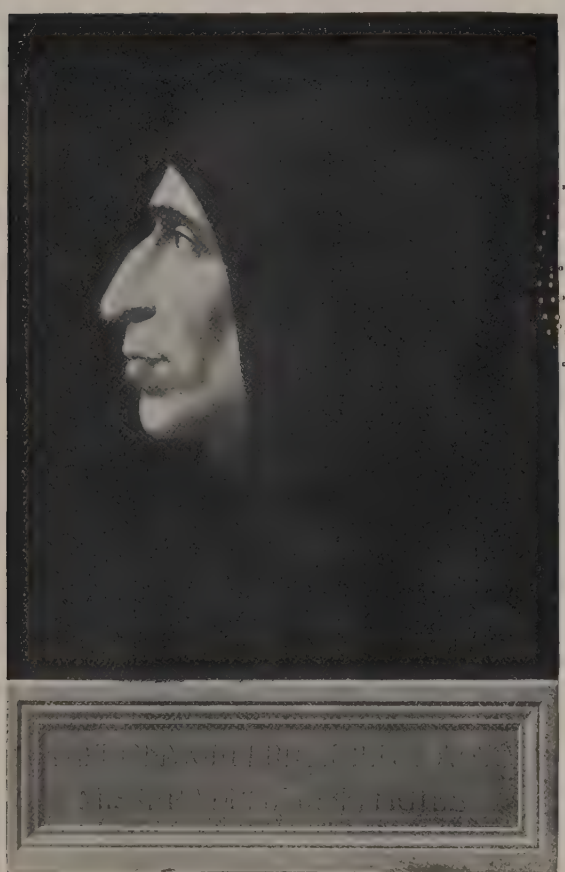
THE VIRGIN AND CHILD ENTHRONED WITH SAINTS



BARTOLOMMEO DI PAGHOLO

CALLED

FRA BARTOLOMMEO



PORTRAIT OF SAVONAROLA

BARTOLOMMEO DI TOMMASO was a painter who flourished in the early part of the 15th century, and was of Umbro-Sienese education. He painted a 'Virgin and Saints,' in 1430, for the church of San Salvadore, at Foligno. There also exist other paintings by him in the churches of that city.

BARTOLOMMEO, NERROCCIO DI. See DE' LANDI.

BARTOLOMMEO VENEZIANO. See VENEZIANO, BARTOLOMMEO.

BARTOLOZZI, FRANCESCO, a celebrated engraver, was the son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Ricci, Zuccarelli, and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Soon after, he was appointed engraver to the king with a salary of £300 a year, and in 1768 he was made a Royal Academician. Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, admirably represent the spirit of the originals, and he was not less successful in the exquisitely finished plates he produced in the various styles he practised. In 1802 Bartolozzi accepted the post of director of the National Academy of Lisbon, where he died in 1815. Indefatigable in the exercise of his art, Bartolozzi has left us a prodigious number of plates, and the only embarrassment we experience is in selecting as copious a list of his works as our limits will permit, without omitting many others quite worthy of notice.

PLATES WITHOUT THE NAME OF THE PAINTER, SOME FROM HIS OWN DESIGNS.

Abraham and the Angels; an etching.
The Miracle of the Manna; an etching.
Job abandoned by his Friends.
Charity, an oval; inscribed *Ipse fecit.*
The Origin of Painting. 1787.
The Virgin and Infant; circular.

PLATES AFTER VARIOUS MASTERS.

St. Francis of Sales triumphing over Heresy *after Amiconi.*
St. Luke painting the Portrait of the Virgin; *after Cantarini.*
The Adulteress before Christ; *after Agostino Carracci.*
Roland and Olympia; *after Annibale Carracci.*
Clytie; circular; *after the same.*
A set of six plates; after original drawings by the *Carracci;* in the Royal Collection, in imitation of the drawings.
A set of eight subjects; *after Castiglione.*
The Parting of Achilles and Briseis; *after Cipriani.*
Hector taking leave of Andromache; *after the same.*
Chryseis restored to her Father; *after the same.*
The Death of Dido; *after the same.*
Jupiter and Juno on Mount Ida; *after the same.*
Venus presenting the Cestus to Juno; *after the same.*
Venus attired by the Graces; *after the same.*
Tancred and Herminia; *after the same.*
Tancred and Clorinda; *after the same.*
Shakespeare crowned by Immortality; *after the same.*
Rachel hiding the Idols of her Father; *after Pietro da Cortona.*
Laocoon attacked by the Serpents; *after the same.*
The Death of Lord Chatham; *after Copley.*
The Virgin and Infant; *after Carlo Dolci.*
A set of thirteen plates from the paintings by *Domenichino;* in the cloister of Grotta Ferrata.
Twenty-three plates, making a part of eighty-one, from drawings by *Guercino;* in the Royal Collection.
A set of Portraits of Illustrious Persons of the time of Henry VIII.; *after drawings by Holbein;* in the Royal Collection.
Two Portraits of Henry and Charles Brandon, sons of the Dukes of Suffolk; after two miniatures by *Holbein,* executed in colours; very fine.
Socrates in Prison; *after Angelica Kauffmann.*
Penelope lamenting Ulysses; *after Angelica Kauffmann.*
Telemachus and Mentor in the Isle of Calypso; *after the same.*
Paulus Emilius educating his Children; *after the same.*
Coriolanus appeased by his Family; *after the same.*
The Interview of Edgar and Elfrida after her Marriage with Athelwold; *after the same.* This plate was begun by the unfortunate *Ryland,* and was finished by *Bartolozzi* for the benefit of his widow.
King John ratifying Magna Charta; *after Mortimer;* the companion engraved under the same circumstances.
The Portrait of Carlo Cignani; *after C. Maratti.*
The Portrait of Pietro da Cortona; *after the same.*
Prometheus devoured by the Vulture; *after Michelangelo.*
The Bust of Michelangelo.
Cornelia, Mother of the Gracchi; *after West.*
Mary, Queen of Scots, and her Son; *after Zucchero.*
A Collection of Gems, designed by various artists, engraved by *Bartolozzi.*

BARTOLOZZI, GAETANO STEFANO, a son of Francesco Bartolozzi, was born in 1757, and was also an engraver, but of no great celebrity. He was the father of the celebrated Madame Vestris. He died in 1821.

BARTSCH, ADAM, Ritter von, a modern German engraver, was born at Vienna in 1757. He attended the school of engravers in that city, and studied there under Schmützer. In 1775 he published designs of medals during the reign of Maria Theresa, and subsequently engraved numerous plates, some from the works of great masters, and some from his own compositions. He died at Hietzing in 1821. He was principal keeper of the Imperial and Royal Gallery at Vienna, and author of that very elaborate, correct, and useful work, 'Le Peintre Graveur,' which may be safely pronounced the best account of prints ever published. For this work he etched a series of *fac-similes* of unique or extremely rare etchings by Dutch and Flemish artists, in which the touch and spirit of the originals are admirably copied. He also published Catalogues of the Etchings by Rembrandt and his scholars, of the works of Guido Reni, and of those of Lucas van Leyden, and other artists.

PORTRAITS.

Adam Bartsch.
Johann Christian Brand, painter.
A Young Lady in a Nightcap. 1785.
Michael Wohlgemuth, painter.
Antonio Allegri da Correggio; *after Carlo Maratti.*
Madame Tscida.
A Girl reading by Candlelight, said to be *after Guido.*
The Marriage of Alexander and Roxana; *after Parmigiano.*
A set of thirty-nine plates, in imitation of the drawings of several masters, in the Imperial Collection.
Twelve studies of Animals; *after J. H. Roos;* four on each plate.
A Traveller passing a Forest, with a Boy holding a Lantern; engraved in the manner of *Rembrandt.*
The Obsequies of Publius Decius Mus, large plate; *after Rubens.*
Horses; *after Rugendas.*
Cattle; *after Rubens.*
Boar-hunt; *after Snijders.*

His son, FRIEDRICH VON BARTSCH, published in 1818 a catalogue raisonné of all the prints by his father; they amount to 505 pieces.

BARTSCH, GOTTFRIED, a German engraver, was a native of Schweidnitz in Silesia. He settled at Berlin, and was engraver to the 'Great Elector' from 1674 to 1684. By him we have a small collection of prints from the pictures in the Gallery at Berlin. He also engraved the following plates:

The Holy Family; *after Van Dyck.*
Meleager presenting the Head of the Boar to Atalanta; *after Rubens.*

BARUFFALDI, ANTONIO, was born at Ferrara in 1793, studied at Venice, and died in 1819. The gallery of his native city possesses a 'Virgin reading' and a 'Tancred and Armida,' by him.

BARVEZ. See BERVIC.

BARWELL, HENRY GEORGE, was born in 1829. His pictures, which he painted in water-colours, represent landscapes from English scenery. A few of these, from the year 1878, he exhibited in London at the Royal Institute of Painters in Water-Colours, and also at the Grosvenor Gallery. He lived at Norwich, and died there in 1898.

BARY, HENDRIK, (or BARRY,) an eminent Dutch engraver, was born about the year 1626. He appears from his style to have been either a scholar of Cornelis Visscher, or to have formed himself from his manner. We have several plates by him of portraits and various subjects, executed very neatly with the graver, which have great merit, although they are by no means equal to the works of Visscher. He generally marked his plates with his name, *H. Bary*, and sometimes *H. B.* By him we have the following:

PORTRAITS.

Dirk and Walther Crabeth, glass-painters.
Adriaan Heerebord. 1659.
Hieronimus van Bivernink.
Desiderius Erasmus, of Rotterdam.
Willem Joseph Baron of Ghent, admiral of Holland.
Rombout Hagerbeets.
Annius Manlius Torquatus Severinus Boethius.
Jacobus Taurinus.
Count Johann Waldstein.
La Duchesse de la Vallière.
Hugo Grotius; *after Mirevelt.*
Cornelis Ketel, painter; *se ipse pinx.* 1659.
Jacob Backer, painter; *G. Terborch pinx.*; oval.
John Schellhammer, pastor; *Escopius del.*
John Zas, pastor; *Chr. Pierson pinx.*
Jacob Batiliere, predicant; *Westerbaem pinx.*
Arnold Gesteramus, predicant; *Westerbaem pinx.*
Michael Ruyter, admiral; *after F. Bol.*
Admiral Vlugh; *after B. van der Helst.*
Leo Aitzema, historian; *after Jan de Baan.*
George de Mey, theologian; *after C. van Diemen.*

SUBJECTS AFTER VARIOUS MASTERS, AND AFTER HIS DESIGNS.

Neptune, emblematical.
Allegorical title for the work of Leo van Aitzema.
A Mother suckling her Child.
Two Drolleries; *after Brouwer*; *H. Bary fec.*, without the name of the painter.
A Peasant Family; *after Pieter Aertsen.*
Summer and Autumn, in one plate, represented by two Children, one holding a handful of Corn; *after Van Dyck.*
A young Woman leaning on a Table sleeping, and a young Man laughing; *after the same.*
A young Lady sitting at a Table, with a Hat and Feathers; *after Terborch.*

BARYE, ANTOINE LOUIS, born in Paris in 1795, was a successful sculptor who also painted in water-colours and etched several plates; he was a pupil of Gros. He received the decoration of an officer of the Legion of Honour in 1855, and was elected a member of the Academy in 1868. He died in Paris in 1875.

BAS, JACQUES PHILIPPE LE. See LE BAS.

BAS, MARTIN, (or BASSE,) a Dutch engraver, who flourished about the year 1600. From the style of his plates, it is very probable that he was brought up in the school of Wierix; his engravings are evidently in imitation of the manner of that master. He was chiefly employed in portraits. We have by him the portrait of Edmund Genungs, Jesuit, prefixed to his 'Memoirs,' published 1591; the portrait of Philip Bosqueri, marked *Mart. Basse*; and a small frontispiece of 'St. Peter and St. Paul,' dated 1622.

BASAITI, MARCO, a native of Friuli, was born, according to some authorities, of Greek parents, and flourished from about 1503—the date of his earliest known work—to 1520. He was a rival of Giovanni Bellini, and if he did not equal that master in every respect, there are some points in which he surpassed him. He was happier in his composition, and understood better how to unite his grounds with his figures. His pictures are signed M. BAXIT, MARCUS BAXAITI, or MARCUS BASAITI. The following are his best works:

Berlin.	*Museum.*	Pietà.
,,	,,	St. Sebastian.
London.	*Nat. Gall.*	St. Jerome reading.
,,	,,	Infant Christ asleep on the lap of the Virgin (*doubtful*).
Rovigo.	*Museum.*	Christ carrying the Cross (*probably painted in* 1517.)
Venice.	*Academy.*	Christ praying in the Garden (*dated* 1510).
,,	,,	Calling of St. James and St. John (*painted in* 1510).
,,	,,	A Dead Christ with Two Angels. *And others.*
,,	*Manfrini G.*	A Madonna and Child.
,,	*S. Pietro d. Castello.*	St. George and the Dragon (*dated* 1520).
Vienna.	*Belvedere.*	Calling of St. James and St. John (*dated* 1515).

BASAN, PIERRE FRANÇOIS, a French engraver, born in Paris in 1723. He was a pupil of Étienne Fessard and Jean Daullé. He was principally occupied as a printseller, and published a 'Dictionnaire des Graveurs' in 1767. He died in 1797. He engraved the following plates:

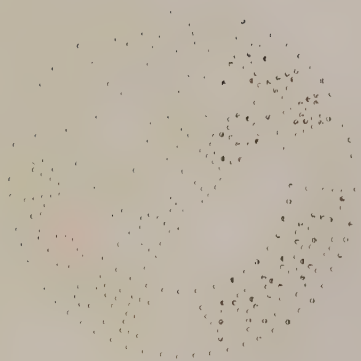
The Gothic Songster; *after A. Both.*
An Ecce Homo; *after Caravaggio.*
Christ breaking the Bread; *after Carlo Dolci.*
St. Maurice; *after Luca Giordano.*
Bacchus and Ariadne; *after Jordaens.*
Christophe Lemenu de St. Philibert; *after Le Fèvre.*
Louis XV., with Diogenes; *after Le Moine.*
The Female Gardener; *after Frans Mieris.*
The Card-players; *after Teniers.*
An Incantation; *after the same.*
Carle Vanloo.
Armand Gaston de Rohan, called the Cardinal de Soubise.

He also executed several copies after the scarce etchings of Rembrandt.

BASCHENIS, EVARISTO, a native of Bergamo, born in 1607, or 1617 (for authorities differ), was a painter of the Venetian school. He was among the first to introduce in Italy what is now termed painting of still-life. He painted musical instruments with much effect, arranging them on tables covered with the most beautiful tapestries, and mingled with various other objects. From these materials he produced pictures with so much skill as quite to deceive the spectator. He died in 1677.

F. BARTOLOZZI

MILDNESS



F. BARTOLOZZI

VENUS IN HER CHARIOT

BASHKIRTSEFF, Maria Constantinova, was born at Gavrontsi in Russia in 1860. She was brought up by her mother, who was living apart from her husband, Marshal Bashkirtseff, in Italy, and in Germany, and received an education far in advance of that usually given to girls. She was a clever musician from a child, able to speak four European languages with facility, and to read Greek and Latin with accuracy. In 1877 she settled in Paris and took lessons from T. Robert-Fleury. Her first exhibited picture was a portrait, followed in 1881 by 'Atélier Julian,' 1882 'Jean et Jacques,' 1884 'The Meeting.' She died of rapid consumption in 1884. She will be better known by her remarkable autobiographical diary and by her correspondence under a nom de plume with Guy de Maupassant, and by her acquaintance with Bastien-Lepage, rather than by her own exhibited works, clever as they undoubtedly are. See the writings of M. Blind on Marie Bashkirtseff 1890, 1891, and 1892.

BASILETTI, Luigi, who was born at Brescia in 1780, and died in 1860, is the author of a 'Cascade at Tivoli,' in the Brera at Milan.

BASILI, Pietro Angiolo, was born at Gubbio about 1550. He was first a scholar of Felice Damiani, but afterwards studied under Cristofano Roncalli, whose manner he followed, though in a more delicate style. His fresco paintings in the cloister of Sant' Ubaldo in Gubbio are much esteemed; and in the church of San Marziale is a picture in oil of 'Our Saviour preaching,' with a great number of figures. Basili died in 1604.

BASILICATA, Pietro della. See Afesa.

BASIRE, James, a son of Isaac Basire, an engraver of maps, was born in London in 1730. Early in life he went with a patron to Rome and copied the works of Raphael. In 1760 he became engraver to the Society of Antiquaries, and ten years afterwards to the Royal Society. He assisted in the production of Stuart's 'Athens,' and engraved several good portraits of eminent men. He died in London in 1802. Among his other works were:

Captain Cook; *after Hodges.*
Lady Stanhope, as the Fair Penitent; *after B. Wilson.*
Lord Camden; *after Reynolds.*
Orestes and Pylades before Iphigenia; *after West.*
The Field of the Cloth of Gold: the Interview between Henry VIII. and Francis I.; *after the picture at Hampton Court.*

BASIRE, James, a son of the elder painter of the same name, was born in 1769, and followed his father's profession. He engraved many of the architectural plates in John Carter's works on 'The English Cathedrals.' He was engraver to the Royal Society and the Society of Antiquaries. He died at Chigwell Wells in 1822. His son, James Basire, born in 1796, was likewise engraver to the Society of Antiquaries, and assisted in many of Richard Gough's architectural works. He died in London in 1869.

BASSANO. See Ponte.

BASSANO, Cesare, a painter and engraver, was born at Milan about the year 1584. We have no account of his works as a painter, but he engraved the following plates:

Portrait of Gaspar Assellius.
A Funeral Frontispiece of Francesco Piccolomini.
The Nativity.

BASSE, Martin. See Bas.

BASSELLI, Daniello, is mentioned by Strutt as the engraver of a print representing 'Daniel in the Lions' Den,' after P. Caton. It is etched and retouched with the graver in a very slight style.

BASSEN, Bartelmees van, painter and architect, flourished from 1613 to 1650. He painted at Delft, at the Hague, and in England. Neither the date of his birth nor that of his death is recorded. He was a Flemish painter of the interiors of churches and other public buildings, which he executed in a very skilful manner, both with regard to perspective and lively colouring. The figures in his pictures were frequently executed by eminent painters of his day, to whom he returned the compliment by supplying their architectural wants. Among his works are:

Berlin.	*Museum.*	Interior of a Church; *signed* B. van Bassen, 1624, *and underneath* F. Franck figuravit.
"	"	Interior of a room—*with figures.*
Copenhagen.	*Gallery.*	View of a Church, B. van Bassen, 1623.
"	"	An Interior.
Darmstadt.	*Gallery.*	Interior of a Room with figures, B. v. Bassen.
Hague.	*Museum.*	Interior of a Church; *signed* B. van Bassen, 1626.

BASSEPORTE, Madeleine Françoise, the daughter of a wine-merchant, was born in Paris in 1701. She was a pupil of Paul Ponce Antoine Robert, and afterwards of Charles Aubriet, whom she succeeded in 1741 as miniature painter to the king. She taught the daughters of Louis XV., and executed a large number of water-colour drawings of animals, plants, and flowers, many of which are in the library of the Jardin des Plantes. She engraved some plates for the Crozat Collection and others. We have by her:

The Martyrdom of St. Fidelio de Sigmaringa; *after P. P. Robert de Seri.*
Diana and Endymion; *after a design of Sebastiano Conca.*

There are also three books of flowers, drawn from nature, by her, and engraved by Avril. Mlle. Basseporte died at the Jardin du Roi in Paris in 1780.

BASSETTI, Marco Antonio, was born at Verona in 1588, and was a scholar of Felice Ricci. He afterwards visited Venice, and studied the works of the excellent colourists of that school, particularly Tintoretto, whose style he preferred. On leaving Venice he went to Rome, where he remained for a considerable time. On his return to Verona he was employed in painting some pictures for the public edifices in that city. For the church of San Tommaso he painted a picture of 'St. Peter and other Saints,' and for Sant' Anastasia, the 'Coronation of the Virgin.' By these and other works, particularly specified by Ridolfi, he acquired reputation as an eminent historical painter, but he was cut off in the prime of life by the plague which visited Verona in 1630. His works were highly prized, but he left very few, as his maxim was, that painting ought not to be pursued by journeymen as a mechanic art, but with the leisure that is bestowed on literature for the sake of the pleasure it affords. In the Munich Gallery there is a 'Martyrdom of St. Vitus,' by him.

BASSI, Antonio. Several of the works of this painter are mentioned in descriptions of the pictures and sculpture of Ferrara, of which city he was a native. In the church of San Giovanni Battista were two pictures by him, one representing the 'Holy Family reposing in Egypt,' the

other, 'Our Saviour and the Samaritan Woman;' and in the church of San Clemente was the 'Virgin Mary, St. Anne, and St. Joachim.' He died in 1782.

BASSI, FRANCESCO, was born at Bologna in 1652 (?), and was, it is said, a scholar of Lorenzo Pasinelli. According to other authorities he was a scholar of Cesare Gennari and of Guercino. He painted numerous pictures in the public edifices at Bologna, and also worked at Florence. He died in 1732 (?). He was distinguished as a copyist and imitator of Guercino.

BASSI, FRANCESCO MARIA, 'the elder,' was born at Cremona in 1642. He acquired the name of 'Il Cremonese dei Paesi,' from his eminence in painting landscapes, which he touched with great spirit, and at the same time sufficiently finished. He decorated them with figures and animals, tolerably drawn, and neatly painted. The private collections at Venice possess many of his pictures. He died about the year 1700. His nephew, FRANCESCO MARIA, 'the younger,' who studied under him, was a painter of no great note. He worked till 1750.

BAST, DOMINIQUE DE, born at Ghent in 1782, was an amateur painter of landscapes and cattle, and also of marine subjects, in which he was considered to excel, in consequence of his having made many voyages by sea as a merchant. His pictures are chiefly to be seen in Ghent in private collections.

BASTARD, a painter, executed about the end of the 17th century a large picture, not without merit, of 'Our Lord served by Angels in the Desert,' for the Jesuits' College of Palma, the capital of the island of Majorca. No other record of his work or life has been preserved.

BASTARO, GIUSEPPE DEL. See PUGLIA.

BASTARUOLO, IL. See MAZZUOLI, GIUSEPPE.

BASTIANI, LAZZARO, a Venetian artist, lived in the latter half of the 15th century. His early pictures show his Paduan education. He was an imitator of Vivarini. In 1470, he was an honoured member of the College of San Girolamo, Venice; and in 1508 was chosen by Bellini to value Giorgione's frescoes; he also received the commission to paint the Portraits of the Doges, in the Hall of the Twenty. The dates of Bastiani's birth and death are unknown. He did not paint much after 1490. The following are some of his best works:

Bergamo.	*Lochis Carrara Gal.*	Coronation of the Virgin (*painted in* 1490).
Venice.	*Academy.*	The Nativity (*painted in* 1490).
"	"	St. Cenofrio on his tree (*painted in* 1490).
"	"	Gift of the Relic (*painted for the scuola of San Giovanni Evangelista*).
"	*Correr Mus.*	The Annunciation.
"	*Sant'Antonio.*	The Entombment (*his earliest known work*).
Vienna.	*Belvedere.*	The Glorification of St. Venaranda (*much damaged*).

BASTIANINO. See FILIPPI.

BASTIEN-LEPAGE, JULES, painter, was born at Damvillers, Lorraine, November 1, 1850. His parents were poor, and in his early manhood he had a hard struggle for existence. He began life as a government clerk in his native district, but at nineteen quitted the desk, and coming to Paris, entered Cabanel's atelier. Associated as his name now is with an art essentially actual and realistic, it is curious to find him making his *début* in pseudo-pastoral in 18th century taste. One of his earliest recorded works is 'Women in a wood attacked by Cupids,' and in 1874 he exhibited at the Salon a peasant girl surrounded by piping Cupids, together with his first notable work, 'Le Portrait du Grandpère.' The following year was marked by the production of one of his most pathetic and masterly studies of humble life, 'La Petite Communiante.' In this same year he competed for the 'prix de Rome' with a remarkable work, 'Les Bergers' ('The Angels appearing to the Shepherds'). The art section of the Academy awarded it the prize, but their decision was overruled by the majority of the Council. The disappointment, though severe, did him good service. An outcry was raised against the injustice of the reversal, and Bastien-Lepage's name became well known throughout the country. He himself used to assert that this was the starting-point of his career. For the remaining years of his life he was a prominent figure in the French art world, and became well known in this country as an exponent of the traditions of Millet and Courbet, modified by his own vigorous individuality. He is said to have expressed an ambition to paint a cycle of rustic subjects, setting forth the chief events of peasant life in childhood, maturity, and old age, and such pictures as 'Les Foins,' 'La Saison d'Octobre,' 'Le Mendiant,' and 'Pauvre Fauvette' may be taken as links in the sequence. His 'Joan of Arc' of 1880, in which, discarding convention, he represents his heroine as a poor and even squalid peasant girl, glorified by a mystic spiritual grandeur, may be said to summarize his artistic idea. He died in Paris of cancer of the stomach, at the early age of thirty-six, December 3, 1884. Besides the works above mentioned, the following are remarkable:

The Wood-Cutter.
My Parents.
Rustic Courtship.
Portrait of the Prince of Wales.
" " Madame Sarah Bernhardt.
" " M. Albert Wolf, of the Paris 'Figaro.'

(See 'Bastien-Lepage,' by Theuriet, London, 1892.)

BASTIER DE BEZ, JEAN JOSEPH, French landscape painter, was born at Le Vigan (Gard) in 1780. He commenced life as a money-changer, but afterwards became a pupil of Watelet, and painted a large number of views in Italy and France. He died about 1845.

BASTON, THOMAS, an English painter of seapieces and shipping, flourished about the year 1721. Several of his pictures were engraved by Kirkall, Harris, and others. He etched a few plates from his own designs; among them is a print representing the 'Royal Anne,' with other ships.

BATEMAN, JAMES, was born in London in 1814, and at first starting in life was placed with a painter on glass. Though very fond of art, this branch was not to his taste. He soon gave it up, and accepted a situation as clerk, which he held till 1837, in which year he received an offer from two gentlemen, who agreed to take all the pictures he produced in the first year, at the same time allowing him £100. He usually painted animals and domestic subjects, with much humour. He first exhibited at the British Institution in 1840, and at the Royal Academy in the following year, continuing to do so until his death, in March 1849.

BATHEM. See BATTEM.

BATLEY, an English engraver in mezzotint,

POMPEO BATTONI

Anderson photo] [*Brera Gallery, Milan*

THE HOLY FAMILY

Bruckmann photo] [*Dresden Gallery*

MARY MAGDALENE

flourished about the year 1770. He was chiefly employed in engraving portraits.

BATONI, Pompeo Girolamo, (or Battoni,) who was born at Lucca in 1708, at first followed the profession of his father, who was a goldsmith; he was afterwards sent to Rome to study painting under Conca and Masucci, but his chief lessons in art were derived from study of the works of Raphael. A peculiar grace and agreeableness, particularly about his heads, rendered his pictures exceedingly popular, and his works were held in considerable estimation all over Europe. It was fortunate for the reputation and success of Batoni, that he lived at a period when the arts had fallen to a very low ebb in Italy. Mengs, his only rival, and his superior, was chiefly employed in Spain; Batoni was thus the only painter of his time at Rome that possessed the least pretension to merit, and he consequently met with great employment. He was more occupied in painting portraits than historical works, although there are several of his pictures in the public edifices at Rome. He painted the portraits of no less than twenty-two sovereigns. Batoni died at Rome in 1787. The following are among his best works:

Berlin.	*Museum.*	Cupid and Psyche (*signed and dated* 1756).
Dresden.	*Gallery.*	Penitent Magdalene (*copied, in* 1757, *by Dietrich for Frederick II., King of Prussia*).
„	„	*And others.*
Florence.	*Uffizi.*	Education of Achilles.
„	„	Achilles at the Court of Lycomedes.
„	„	His own Portrait.
Frankfort.	*Städel.*	The five Arts (*signed and dated* 1740).
Milan.	*Brera.*	Madonna and Saints.
Paris.	*Louvre.*	The Virgin.
Rome.	*Corsini Pal.*	Nativity.
„	*S. Maria Mag.*	Annunciation.
„	*S. Maria d' Angeli.*	Fall of Simon Magus.
Vienna.	*Belvedere.*	Return of the Prodigal Son.
„	„	Portrait of Joseph II.

A Life of Batoni, by Boni, was published at Rome in 1787.

BATTAGLIE, Michelangelo delle. See Cerquozzi.

BATTEM, Gerhard van, (or Bathem,) a Dutch landscape painter, who flourished about the year 1650, and died at Amsterdam in 1690. It is supposed that he was a pupil of Rembrandt, as some of his pictures bear a resemblance to that master's manner. His subjects are mountainous landscapes with banditti, travellers, and stag-hunts.

BATTISTELLO. See Caracciolo.

BATTY, Lieutenant-Colonel Robert, the son of Dr. Batty of Hastings, was born about 1789. He was at one time in the Grenadier Guards, with which regiment he served in the campaign of the Western Pyrenees, and at Waterloo. He was an amateur artist of considerable merit. He published in 1822 'French Scenery;' in 1823 'German Scenery' and 'Welsh Scenery;' in 1826 'Scenery of the Rhine, Belgium, and Holland,' all of which have been much esteemed; in 1828 'Hanoverian, Saxon, and Danish Scenery;' and in 1832 'Select Views of the principal Cities of Europe.' He died in London in 1848.

BAUDESSON, Nicolas, a French flower painter, was born about 1611, and received into the Academy in 1671. He died at Paris in 1680, leaving a son, Jean François Baudesson, born in Paris in 1640, who was also a painter of flowers and fruit. He became a member of the Academy in 1689, and died in Paris in 1713.

BAUDET, Etienne, an eminent French engraver, was born at Vineuil, in the department of Loir-et-Cher, about 1636. He was a pupil of Sébastien Bourdon and Cornelis Bloemaert, and afterwards went to Rome, and appears to have adopted the manner of Cornelis Bloemaert in his earliest plates, which are executed entirely with the graver. He afterwards on his return to Paris altered his manner, and calling in the assistance of the point, he executed his best prints, which bear a strong resemblance to the manner of Jean Baptiste Poilly. He made an excellent choice in the subjects of his plates, which are from the works of some of the most distinguished masters of Italy and France. He was a member of the Royal Academy of Paris, in which city he died in 1711. The following are his principal works:

PORTRAITS.

Pope Clement IX.
Charles Perrault; *after C. Le Brun.*
Louisa, Duchess of Portsmouth, as Venus, caressing a Dove; *after H. Gascar.*
Bust of the Emperor Adrian, from the antique.
Bust of a Roman Lady.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin teaching the Infant Jesus to read; *after Albani.*
The Woman of Samaria; *after the same.*
Four plates of the Loves of Venus and Adonis; *after the same;* engraved at Rome in 1672.
Four circular prints of the Four Elements; *after the same;* dated 1695.
The Nativity; *after J. Blanchard.*
The Holy Family; *after S. Bourdon;* round.
Six Landscapes; *after the same.*
The dead Christ on the Knees of the Virgin Mary; *after Annibale Carracci.*
The Stoning of Stephen; *after the same.* 1677.
Adam and Eve; *after Domenichino;* very fine.
Six—Of the great Staircase at Versailles; *after Le Brun;* that of the ceiling is engraved by *C. Simmoneau.*
The Communion of the Primitive Christians; *after C. de la Fosse.*
Moses treading on the Crown of Pharaoh; *after N. Poussin.*
Moses striking the Rock; *after the same.*
The Worshipping of the Golden Calf; *after the same.*
The Holy Family; *after the same.*
Venus reposing; *after the same;* dated 1666.
Four Grand Landscapes; *after the same;* dedicated to the Prince of Condé. Dated 1684.
Four other Grand Landscapes; *after the same;* dedicated to the King of France.
The Tribute Money; *after Valentin.*

BAUDITZ (or Baudies). See Pauditz.

BAUDOUIN, Pierre Antoine, the son of Michel Baudouin, an engraver of little note (who died in 1754), was born in Paris in 1723. He was a pupil and imitator of Boucher, whose younger daughter he married in 1758, and through whose influence he was elected an Academician in 1763, as a miniature painter, on which occasion he presented his drawing of 'Hyperides pleading the cause of Phryne before the Areopagus,' now in the Louvre. Baudouin executed idyllic and erotic subjects in water-colours and crayons, but painted but seldom in oil. He died in Paris in 1769.

BAUDOUIN, Simon René. This amateur engraver, who was born in 1723, was an officer in the French Guards, and amused himself with the point. He etched a set of plates from his own designs, representing the military exercise of the

French infantry. He also engraved some prints of battles, after the pictures of Charles Parrocel, and a set of small landscapes, after Michau and others.

BAUDRY, Paul Jacques Aimé, painter, was born, of humble parentage, at La Roche-sur-Yon, Vendée, November 7, 1828. He first studied under one Sartoris, at La Roche, and was afterwards sent to Paris with an allowance from his native city. In Paris he became the pupil of Drolling, and in 1850 won the Grand Prix de Rome with a 'Zenobia found on the Banks of the Araxes.' Four years in Rome were spent in the study of Michelangelo, Raphael, Titian, and Correggio, from each of whom he endeavoured to take some characteristic quality. During his stay in Italy he sent pictures to the Salon which attracted much attention, and this success continued after his return to Paris. It was in quasi-historical, decorative painting, in which his fine sense of balance and his pleasant colour served him well, that he succeeded best, and so, about 1865, he was invited to take part in the decoration of the new Opera. In preparation for this task he revisited Italy, made a series of partial copies from Buonarroti's frescoes in the Sistine Chapel, and studied Raphael at the Stanze. In 1867 he came to England, and finished a series of copies from Raphael's cartoons. The actual decoration of the Opera *foyer* absorbed Baudry's energies for some twelve years. The subjects are single figures of the Muses, Polymnia excepted, and various scenes from mythology, legend, and even biblical history. Besides these decorations, Baudry painted much for private patrons, and at the Salon of 1881 he obtained the *medaille d'honneur* for his 'Glorification de la Loi,' a ceiling for the Cour de Cassation. Throughout his career he combined portrait painting with his decorative work. Among his portraits, the best, perhaps, are those of Beulé (1857), Baron Dupin (1860), Charles Garnier (1868), and Edmond About (1871). In 1870 Baudry was elected a member of the Institute. He died January 7, 1886.

BAUDUIN, Anton Frans. See Boudewyns.

BAUER, Ferdinand Lucas, who was born at Feldsburg, in Austria, in 1760, came to England in 1800, and obtained celebrity as a draughtsman for the Royal Botanical Society, and for various botanical publications. On a journey round the world he stayed some time at Botany Bay, and made many valuable drawings. He returned to Austria in 1812, and died at Hietzing, near Vienna, in 1826. A large collection of his drawings may be consulted in the British Museum.

BAUER, Joh. Wilh. See Baur.

BAUGIN, J., a French engraver, who flourished about the year 1660. He engraved several portraits, among which is that of H. de la Mothe.

BAUGIN, Lubin, was born at Pithiviers (Loiret) about 1610. He was a member of the Corporation of Master-Painters, and was admitted into the Royal Academy of Painting in 1651. He executed many designs for tapestry. He studied and imitated Parmigiano and Guido. His contemporaries called him 'Le petit Guide.' The 'Holy Family,' by him, in the Louvre, has been engraved by F. de Poilly. He died in Paris in 1663.

BAUGNIET, C., a well-known Belgian draughtsman on stone, who practised chiefly in Paris, and whose portraits were especially noteworthy. He died at Sèvres, July 3, 1886.

BAUMANN, Adolph, who was born in 1829, painted historical pictures in oil and fresco at Munich, where he died in 1865. A 'Madonna and Child,' by him, is in the Pinakothek.

BAUMGARTNER, Johann, known by the name of Pater Norbert, was born about the year 1717. He executed a number of pen-and-ink drawings, as well as historical paintings. He was a member of the Academy of Vienna, in which city he died in 1773. P. Campana engraved his picture at Rome of 'St. Dominic kissing the hand of the Child Jesus.' There also exist by him:

Bologna.	*Capuchin Mon.*	The Magdalene.
Presburg.	*Academy.*	Holy Family.
Vienna.	*Capuchin Mon.*	Mary when a Child before the High Priest.
„	„	Death of St. Joseph.

BAUR, Johann Wilhelm, (or Bauer,) a painter and engraver, was born at Strasburg in 1600. He studied painting under Friedrich Brentel, and it was not long before he surpassed his instructor. On leaving that master he went to Italy, and spent some years at Rome, where he painted views of that city and environs, with small figures, neatly touched, which were greatly admired. The Prince Giustiniani favoured him with his protection; and he was also patronized by the Duke of Bracciano, who allotted him apartments in his palace. In 1637 Baur left Rome, and went to Venice, where his works were equally admired. He afterwards visited Vienna, and was taken into the employment of the Emperor Ferdinand III., in whose service he died, at Vienna, in 1642. His pencil is very neat and spirited, and his colouring warm and glowing. It is to be regretted that he was not more correct in his design. As an engraver, he acquired considerable celebrity, and executed a great number of plates from his own designs, the best of which are those taken from the 'Metamorphoses' of Ovid. They are slightly etched, and finished with the graver. They are very spirited, and resemble the manner of Callot. He marked his plates sometimes with his name, and sometimes with the cipher annexed. The following are his principal works:

- Portrait of Don Paolo Giordano II., Orsino, Duca di Bracciano; oval; dated 1636; scarce.
- A set of Habiliments of different Nations, with his Portrait; eighteen prints.
- A set of Battles; entitled *Caprici di varie battaglie;* fifteen prints.
- Another set of Battles; fourteen prints, with the title.
- A set of Landscapes, among which are the Four Elements; twelve prints.
- Twenty of Battles, for Strada's History of the Belgic War.
- The Metamorphoses of Ovid; one hundred and fifty prints, published at Vienna, in 1641.

BAUR, Nicolaas, who was born at Harlingen in 1767, was the son of Hendricus Antonius Baur, a portrait painter (born 1736, died 1817). He painted landscapes and views of cities, and many houses in Holland are embellished by his works. He also painted moonlight and winter scenes; and was particularly successful in marine subjects. He is considered one of the best of the later Dutch marine painters. He died at Harlingen in 1820.

BAUSA, Gregorino, a Spanish painter, born at Mallorca, a town in the vicinity of Valencia, in 1596. He was a scholar of Francisco Ribalta, and was a reputable painter of history. The principal altar-piece in the church of St. Philip of the Carmelites at Valencia, representing the Martyrdom of that Saint, is by Bausa. There are also several pictures by him in the monastery of Los Trinitarios Calzados in that city. He died in 1656.

BAUSE, JOHANN FRIEDRICH, a German engraver, was born at Halle, in Saxony, in 1738. He is stated to have learned the art of engraving without the instruction of a master, and to have formed his manner by an imitation of the admirable prints of J. G. Wille. He died at Weimar in 1814. His works, which are very numerous, are chiefly executed with the graver, which he handled with great purity and firmness. The following are his principal plates, except his portraits, which are chiefly of German characters of little celebrity:

Damon and Musidora, subject from Thomson; *after Bach.*
A Moonlight Scene; *after the same.*
The Magdalene; from a drawing by *Bach, after Batoni.*
Three Apostles; *after Caravaggio;* etching.
Venus and Cupid; *after Carlo Cignani.*
Michael Ehrlich; *after B. Denner;* a mezzotint.
The Repentance of St. Peter; *after Dietrich.*
The Good Housewife; *after G. Dou.*
Bust of a Girl; *after Greuze.*
Artemisia; *after Guido.*
The Head of Christ; *after the same.*
The Old Confidante; *after Kupetsky.*
Cupid feeling the Point of an Arrow; *after Mengs.*
Bust of a Girl, with a Basket of Roses; *after Netscher.*
The Sacrifice of Abraham; *after Oeser.*
La petite Rusée; *after Reynolds.*

A list of his works may be found in Nagler and Heineken. See also Dr. G. Keil's 'Katalog des Kupferstichwerkes von Johann Friedrich Bause,' Leipzig, 1849. His daughter, JULIANE WILHELMINE BAUSE, etched, with talent, a number of landscapes after Kobell, Both, and other artists. She was born in 1768, and died in 1837.

BAVARESE. See OEFELE.

BAVIERA, a native of Parma, and one of the pupils of Raphael. Of his work nothing is known, and details of his relations with Sanzio are of the scantiest, but that he was a trusted friend and confidant of the master appears from the fact that to him Raphael gave the copper-plates of the engravings executed for him by Marc Antonio, that his name figures as signatory to a contract concluded on behalf of Raphael in 1515, and that before his death Raphael confided to his care his mistress, the famous 'Fornarina.' He is further mentioned by Vasari as having come to the aid of his fellow-pupil, Perino del Vaga, when the latter was rendered destitute by the sack of Rome in 1527.

BAXAITI. See BASAITI.

BAXTER, CHARLES, an English portrait and subject painter, was born in London in 1809. He commenced life as a bookbinder, but afterwards studied under Clint. He exhibited at the Royal Academy, where his first picture appeared in 1834, and at the Society of British Artists, of which he became a member in 1842. His first works were miniatures and portraits in oil, but his greatest success was in fancy portraits. He died at Lewisham in 1879. Amongst his works are:

The Dream of Love.
Olivia and Sophia (London Exhibition, 1862).
Peasant Girl of Chioggia. 1869.
Rich and rare were the gems she wore. 1872.

BAXTER, GEORGE, a wood-engraver, who was born at Lewes in 1804, went in 1827 to London, where he became celebrated for a method of printing in oil-colours, which he placed on the market in 1834. His best works were a copy of 'The Descent from the Cross,' by Rubens; 'The Opening of the First Parliament of Queen Victoria,' for which he was awarded the Austrian gold medal; the 'Queen's Coronation, and a miniature of 'The Baptism of the Prince of Wales.' He once exhibited in the Royal Academy. He died at Sydenham in 1867.

BAXTER, THOMAS, a native of Worcester, born in 1782, excelled in fruit and flower pieces, which he painted in water-colours. He also assisted John Britton in his work on Salisbury Cathedral. He died in London in 1821.

BAY. See DEBAY.

BAYER, AUGUST VON, who was born at Rorschach in 1804, first studied architecture under Weinbrenner, at Carlsruhe. He visited Munich and Paris, and subsequently devoted himself to painting interiors of churches, chapels, cloisters, halls, &c., in which he produced very happy effects. In 1853 he was appointed conservator of the monuments and antiquities in the Grand Duchy of Baden, and died at Carlsruhe in 1873 (or 1875). Among his best works are:

The interior of the Frauenkirche at Munich.
A portion of the Cathedral at Chur.
The Convent of Maulbronn.
The Organ Player (*lithographed by Fr. Hohe*).
An interior of a Cloister (*lithographed by Fr. Hohe*).

There are four works by him in the Pinakothek at Munich.

BAYER, HIERONYMUS VON, born at Bauris, Salzburg, in 1792, was an excellent etcher, a master of the University at Landshut in 1809, and subsequently a professor, and a member of Council at the University of Munich. He etched a large number of landscapes of great finish.

BAYER, JOSEF, who was born at Vienna in 1804, became a painter of merit, but died there when still young, in 1831. In the Belvedere there are two works by him—a 'Portrait of a Boy,' signed and dated 1829, and 'The Flight into Egypt,' signed and dated 1830.

BAYEU Y SUBIAS, FRANCISCO, was born at Saragossa in 1734. He was first instructed by Luzan, in Tarragona, and having gained the premium at the Academy, he was allowed a pension, to enable him to visit Madrid, where he entered the school of Gonzales Velazquez. His merit attracted the notice of Raphael Mengs, who recommended him to the protection of Charles III., and that monarch employed him in the Pardo, and in the palaces at Aranjuez and Madrid, where he also painted several pictures for the churches. In 1765 he was received into the Academy at Madrid, and in 1788 was made painter to the king. He died at Madrid in 1795. He etched a few plates. The following are a few of his best paintings:

Madrid.	*New Palace.*	The Conquest of Granada.
„	„	Apotheosis of Hercules.
„	„	The Fall of the Giants.
„	„	*And others.*
„	*Museum.*	Sacred and Genre pictures (28).

Works by him are to be seen in the Carthusians, Madrid,—the 'Life of St. Bruno,'—and frescoes in the churches of Toledo and Saragossa.

BAYEU Y SUBIAS, RAMON, was born at Saragossa in 1746, and was instructed in art by his brother Francisco. He is principally to be noticed as an assistant to his brother in his fresco works. He died at Aranjuez in 1793.

BAYNES, JAMES, a water-colour painter, was born at Kirkby Lonsdale in 1766, and early in life became a student of the Royal Academy. In after years he exhibited views in North Wales, and in

Norfolk and other English counties, frequently introducing cattle. He died in 1837.

BAYUCO, JUAN BAUTISTA, was a painter of some repute at Valencia, where he was born in 1664. His best works were his pictures in the cloister of the convent of St. Sebastian, illustrative of the 'Life of San Francisco de Paula.'

BAZAN, MARIANA SILVA. See SILVA BAZAN.

BAZICALUVE, ERCOLE, (or BAZZICALUVE,) an eminent engraver of Pisa, and pupil of G. Parigi, flourished about the year 1640, and became castellan of the castle of Leghorn. Bartsch describes seven of his prints, and Brulliot others which had escaped the notice of that writer. Of his works may be mentioned a 'Triumphal Procession,' and twelve landscapes.

BAZIN, CHARLES LOUIS, a French painter, sculptor, engraver, and lithographer, was born in Paris in 1802, where he died in 1859. He was a pupil of Girodet-Trioson and of Gérard, after the latter of whom he engraved a portrait of Albertine de Staël, Duchesse de Broglie.

BAZIN, NICOLAS, a French engraver, was born at Troyes, in Champagne, in 1633, where he died in 1710. He was a pupil of Claude Mellan, and established himself in Paris as an engraver and printseller. He worked principally with the graver, in rather a stiff, dry manner, and published several plates, executed by himself and others, chiefly engraved by the young artists he employed. His plates are portraits and historical subjects, of which the following are the principal:

PORTRAITS.

Madame Helyot, an abbess; *after his own design.*
Madame Guyon, a celebrated visionary.
Jean du Houssay de Chaillot, a hermit.
Father Emanuel Magnan.
Father Anthony Verjus, a Jesuit; *after J. P. de Cany.*
Jean Crasset, a Jesuit; *after Du Mée.*
St. Francis Xavier.
St. Ignatius de Loyola, founder of the Jesuits.
Louis XIV., on horseback. 1682.
Maria Theresa of Austria, wife of Louis XIV.; *after Le Febure.* 1681.
Louis, Dauphin of France; *after Martin.* 1686.
François Barrême, arithmetician.

VARIOUS SUBJECTS.

St. Francis receiving the Stigmata; *after Barocci.*
St. Isabella, foundress of the Abbey of Longchamps; *after Philippe de Champagne.*
The Virgin Mary suckling the Infant Saviour; *after Correggio.*
Two Ladies, one going into a Bath; *after J. Dieu.*
St. Anne teaching St. Elisabeth to read; *after Le Brun.*
St. Mary, of Egypt, and St. Zozima; *after the same.*
St. Jerome and St. Peter, two plates; *after Lichery.*
The Holy Virgin.
The Annunciation.
Christ crowned with Thorns.
The Crucifixion.

BAZZANI, GIUSEPPE, was born at Reggio in 1701 (or 1690), and was a scholar of Giovanni Canti. According to Lanzi, he studied the works and imitated the style in which Rubens had painted in Italy; at Mantua and in the neighbouring convents he executed many frescoes with great spirit and freedom. He was director of the Academy at Mantua, in which city he died in 1769.

BAZZI, GIOVANNI ANTONIO, or de' BAZZI (frequently miscalled RAZZI, and generally known as 'Sodoma'), was born at Vercelli, in Piedmont in 1477. His father, Giacomo de' Bazzi (who, it has been suggested, was a humble cadet of the noble Piedmontese house of *Tizzoni*, since his son in later days lays claim to that name), was a shoemaker, who, coming from Briandate, had married and settled in Vercelli. Giovanni Antonio, his eldest son, was, on November 28, 1490, at the age of thirteen, apprenticed for seven years to a glass painter from Casale of the name of Martino Spanzotti, whose only known work may be seen (acquired quite recently) in the Public Picture Gallery in Turin. With this artist he removed to Casale until the end of his articles, and his father dying that same year, he appears to have finally left home for Milan, where even if not actually his pupil he came under the direct influence of Leonardo da Vinci, and received from that master artistic impressions of such strength that, during the whole of his subsequent career, they are never entirely absent from his works. About the year 1500-01 he came, at the invitation of certain Sienese merchants named Spannocchi, who had agents in Milan, to their city; which, in spite of frequent absences, became henceforth his home and the scene of his greatest achievements. Vasari complains that he wasted too much of his time on his first arrival in making drawings from the sculptures, then recently executed, by the famous Giacomo della Quercia, especially those on the celebrated Fonte Gaia in the Piazzo del Campo; and that this influence was very visible in his early paintings. However, nearly all the works recorded as having been executed during this period seem to have disappeared or perished. The most important one generally supposed to have originated at this time is the great 'Deposition from the Cross,' painted for the church of St. Francesco, and now in the Siena Academy. Other smaller paintings, which probably belong to the same period, exist, but upon this point authorities differ. In 1503 he adorned the refectory of the small Olivetan Convent of St. Anna in Creta, near Pienza, with charming frescoes, the largest of which is the 'Miracle of the Loaves and Fishes,' in three sections. Here his Lombard instincts may be seen struggling with local Tuscan influences. In 1505 he was further employed by the Mother-Convent of Monte Oliveto Maggiore, near Chiusure, to take up the work commenced by Signorelli, and to continue the series of 'Scenes from the Life of St. Benedict' frescoed in the cloister there. There he not only painted twenty-five subjects from the Life of this Saint, but also other works in the same medium in various parts of the Convent. In these frescoes he showed, in spite of great inequality in execution, at the same time his unsurpassable feeling for beauty of a most exquisite, even sensuous type; his vigorous power of portraiture, and his ungovernable passion for rollicking humour and jokes of every description. This last trait won him the nickname of '*Il Mattaccio*' (the Arch Fool) from the Olivetan brethren. About 1507 he was attracted to Rome among the bevy of artists employed by Julius II. to adorn the Vatican Palace. There he designed and executed the ceiling of the Camera della Segnatura, portions of which, however, were by the Pope's orders removed to make way for other work by Raphael, but of which the centre panel, the decorative grotesques, and some of the smaller scenes still remain. Authorities differ as to Bazzi's Roman visits, but it is generally considered that, after leaving for Siena about 1510, he returned again between 1513 and 1515 to execute for Agostino Chigi, the wealthy Sienese banker, the beautiful frescoes

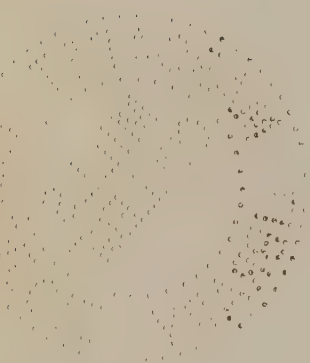
GIOVANNI ANTONIO BAZZI

CALLED

SODOMA

Lombardi photo] [*Palazzo Pubblico, Siena*

SAINT VICTOR



from the 'Life of Alexander,' which adorn the state bedroom in the Villa Farnesina. Of these the finest still existing are 'The Marriage of the Hero to Roxana,' and 'The Family of Darius kneeling at his feet.' The former, in spite of numerous faults, is one of the *chefs-d'œuvre* of the Italian Renaissance, and is almost unrivalled. It is generally supposed that in 1517 he painted in the cloister of St. Francesco, in Siena, that stupendous, but alas! cruelly injured 'Christ bound to the Column,' of which but a fragment remains in the Siena Picture Gallery. In the following year he executed, in rivalry with Domenico Beccafumi and Girolamo del Pacchia, three scenes from the 'Life of the Virgin' (the 'Presentation,' the 'Visitation,' and the 'Assumption'), and three figures of Saints ('Francis of Assisi,' 'Anthony of Padua,' and 'Louis of Toulouse') in the Oratory of St. Bernardino in Siena; completing the series fourteen years later (1532) with the 'Coronation.' Here again, amid much careless work, there are some exquisitely beautiful heads and figures. In that same year he painted, for two brothers of the name of Arduini, the magnificent panel of the 'Adoration of the Magi,' now in the Piccolomini Chapel in St. Agostino, at Siena, and also a panel of the 'Roman Lucretia stabbing herself,' presented to Pope Leo X., who conferred upon the artist in reward the title of Cavalier of Christ. Between the years 1518 and 1525 he seems to have been absent from Siena, perhaps in Lombardy, to which fact certain documents and pictures seem to point. In 1525 he, assisted by various pupils, adorned the now desecrated church of the Compagnia di Santa Croce. Two fragments of these works, now in the Siena Gallery, 'The Descent into Limbo' and the 'Agony in the Garden,' are of extraordinary beauty. The figure of Eve in the former and of the sleeping Apostle in the latter being worthy of special note. In this same year also the lay company of St. Sebastiano, in Camollia, commissioned him to execute that wonderful banner which now hangs in the Uffizi Gallery in Florence: a figure of their patron saint unsurpassed, or even equalled, by any other artist. On the back is a Madonna and Child in glory with saints and worshippers, inferior in merit, but full of charm. This work, we learn, was left uncompleted by Bazzi, and was finished by his rival Beccafumi. In 1526 were executed the famous frescoes from the 'Life of St. Catherine of Siena,' in the chapel in St. Domenico, where is preserved her head, one of which, her 'Fainting when receiving the Stigmata' (Lo Svenimento), is perhaps the most celebrated and best known of the painter's works. Between the years 1529 and 1537 he painted a number of works in fresco in the Palazzo Pubblico, viz. single figures of SS. Ansano and Vittorio, and the Blessed Bernardo Tolomei, the Resurrection, and the Madonna and Child, with SS. Ansano and Galgano. In the chapel of the same place there is also a panel, painted at about the same period, representing 'The Holy Family with St. Leonard,' originally executed for the altar of St. Calixtus, in the Duomo. In 1530 the Spanish residents in Siena engaged him to decorate their chapel in St. Spirito. Here are frescoes of SS. Sebastian, Anthony the Abbot, and James on horseback trampling on the Turks, and panels of SS. Michael and Nicolo di Tolentino; while in a lunette, on another panel, the Virgin, attended by various female saints, is clothing St. Ildefonso in an episcopal habit. This picture is said to have been much admired by the Emperor Charles V., who, at about this date, conferred on the painter the rank of Count Palatine. During the next year he accomplished the enormous, but now almost entirely destroyed, fresco of the 'Nativity' over the Porta Pispini of the city. In 1536 he was visiting and working for, though none of his work there is now to be found, his benevolent friend and patron, James V., Prince of Piombino; and in 1540 he was visiting also Lorenzo di Galeotto dei Medici at Volterra, where again all artistic trace of him is lost, except the figure of the Infant Christ, inserted by him into the large painting of the 'Circumcision,' by Signorelli (now in the National Gallery, London). Thence, in 1541, he went to Pisa, where he painted two pictures (the 'Sacrifice of Isaac' and the 'Entombment') for the Duomo, and a 'Madonna and Saints,' now in the Pisa Public Gallery, for St. Maria della Spina. The first of these three pictures was carried to Paris by Napoleon in 1811, and remained there three years. He then visited Lucca, and finally returned to Siena, where he died on Feb. 14, 1549; though probably *not*, as Vasari tries to make out, *in poverty and distress*.

Although Bazzi introduced an entirely new life into Sienese art, falling, as it was fast doing, into narrow antiquated grooves, and although his influence is very strongly marked throughout all subsequent art in that city, it would be incorrect to say that he in any sense founded a *school*. His actual pupils were very few—he was far too erratic to keep any for long together—though his followers and imitators were many. His chief merits are ease of drawing, a certain poetic feeling that runs through all his work, and the irresistible charm of his beautiful heads, especially those of women, youths, and children. His schemes of colour are frequently very pleasing, particularly in his frescoes, which are his strongest point; but in panels and canvases it has too often become blackened and discoloured by the action of time and weather on ill-chosen and prepared pigments. That he was very much influenced by Leonardo, and, to some extent perhaps, also by Raphael, is evident from the fact that his works—drawings especially—have been often attributed to these more celebrated masters. Vasari evidently cordially disliked him, for, though compelled in justice to praise him sometimes, he loses no opportunity of raking up and inventing malicious reports about him, some of which are palpably untrue. Besides the works already mentioned, the following are worthy of note:

Siena.	*Picture Gallery.*	Holy Family with an Angel (*tondo*).
,,	,,	Four Bier heads for the Compagnia di Fonte-Giusta.
,,	*Gallery of St. Maria sotto le Volte del Ospedale.*	Holy Family.
,,	*Chapel of SS. Giovanino & Gennaro.*	Four Bier-heads.
,,	*Chapel of the Piazza.*	Madonna with Saints (*fresco*).
,,	*Casa Bambagini Galletti (outside).*	Pietà. 'Madonna del Corvo' (*fresco*).
Florence.	*Uffizi.*	Portrait of himself.
,,	,,	Ecce Homo.
,,	*Pitti.*	Portrait.
,,	,,	Ecce Homo.

Florence.	*Convent of Monte Oliveto (outside Porta St. Frediano).*	Fragment of Last Supper (*fresco*).
Naples.	*Picture Gallery.*	The Resurrection.
Rome.	*Villa Borghese.*	Holy Family.
,,	,,	Pietà.
,,	*Palazzo Spada.*	St. Christopher, (on the back) St. Luke.
,,	*Palazzo Chigi.*	Rape of the Sabines (?).
,,	*Villa Malta (Bobrinsky).*	Caritas (*tondo*).
Turin.	*Picture Gallery.*	Holy Family.
,,	,,	Madonna with Saints.
,,	,,	Lucretia stabbing herself.
Asinalunga.	*Collegiata.*	Madonna enthroned with Saints.
Trequanda.	,,	Ascension (*fresco*).
Montepulciano.	*Picture Gallery.*	Holy Family.
Milan.	*Brera.*	Madonna and Child
,,	*Castello (Museo Civico).*	St. Michael.
,,	*Collection Ginhoulhiac.*	Madonna and Child.
,,	*Collection, Frizzoni.*	Magdalen.
,,	*Collection, Vittadini.*	Holy Family.
Vaprio d'Adda (near Milan).	*Villa Melzi.*	Madonna and Child (*large fresco*).
Bergamo.	*Collection Morelli (Pub. Gall.).*	Madonna.
,,	,,	Portrait of a man.
Vercelli.	*Coll. Avv. Borgogna.*	Madonna and Child and an angel.
Munich.	*Pinakothek.*	Holy Family.
Vienna.	*Imperial Gallery.*	Holy Family.
Frankfort.	*Städel Gallery.*	Portrait of a lady.
Hanover.	*Kestner Museum.*	Lucretia.
,,	*Coll. Cumberland.*	Holy Family.
Berlin.	*Museum.*	Caritas.
Hamburg.	*Weber Coll.*	Lucretia.
London.	*Nat. Gallery.*	Madonna and Child with Saints (*small*).
,,	,,	Head of Christ.
,,	*Coll. Dr. L. Mond.*	St. Jerome.
,,	,,	Ecce Homo.
,,	,,	Madonna and Child.
,,	*Mr. Walter Sickert.*	Holy Family.
,,	*Dr. J. P. Richter.*	Madonna and Child.
,,	,,	Dead Christ.
,,	*Dorchester House.*	Holy Family with Angels (*tondo*).
,,	*Surrey House.*	Madonna and Child.
Richmond.	*Sir F. Cook.*	St. George and the Dragon.
High Leigh, Cheshire.	*Col. Cornwall, Leigh.*	Holy Family (*tondo*).
Gosford House, Longniddry.	*Coll. Earl of Wemyss.*	Holy Family (*tondo*).
Corsham Court.	*Coll. Lord Methuen.*	Ecce Homo.
Paris.	*Coll. Count Costa di Beauregard.*	Christ bearing His Cross.
Brussels.	*Coll. Baron de Somzeè.*	Leda and the Swan.
,,	,,	Pietà.

R. H. H. C.

BEACH, Thomas, was born at Milton Abbas, in Dorsetshire, in 1738. He was a pupil of Reynolds, and became distinguished as a portrait painter. He lived for many years at Bath, and sent his pictures to the exhibitions of the Incorporated Society of Artists, and afterwards to the Royal Academy. Three of his works were included in the Exhibition of National Portraits, 1867. His picture of 'John Kemble and Mrs. Siddons, in "Macbeth,"' is his most celebrated production. He died at Dorchester in 1806.

BEALE, Mary, an eminent portrait painter, was born in Suffolk in 1632. She was the daughter of the Rev. J. Cradock of Walton-on-Thames, and having shown a great inclination for art, she was placed under Sir Peter Lely, and soon became proficient. By copying several paintings by Van Dyck, she acquired a purity and sweetness of colouring for which her portraits are distinguished. Of an estimable character, and very amiable manners, she was patronized and employed by many of the most distinguished persons of her time. Her husband was also a painter, but of no celebrity. Mrs. Beale died in London in 1697. In the National Portrait Gallery, London, there are by her two portraits—one of Charles II., and the other of Abraham Cowley. (See Walpole's 'Anecdotes.')

BEARD, Thomas. This engraver was a native of Ireland, and flourished about the year 1728. He worked in mezzotint, and engraved principally portraits; among which are the following:

The Archbishop of Armagh; *after P. Ashton.*
The Countess of Clarendon; *after Kneller.*
John Sterne, Bishop of Clogher; *after Carlton.*

BEARD, William H., was an American, born at Painsville, Ohio, in 1821, his grandfather having been a Judge of the Supreme Court, but his father a ship's captain. From his earliest youth he delighted in drawing, especially of odd, grotesque or dreadful figures, and it was this ability which caused him in later years to become the clever humourist of America. He began as a portrait painter, but the comic element was too strong in him for success in that branch of art, and he speedily turned to works of imagination. His delineations of animal life and his rebukes of the frailties of human nature under the transparent guise of animal scenes rendered him very popular in his own country, where he rose to the highest honours and became one of the earliest associates of the National Academy of Design. His work is but little known in England, but is full of subtle analysis of character, profound satire and clever colouring. Imagination, humour and satire are the qualities by which his work is distinguished. His drawing was too often weak and at times inaccurate, but his works were always impressive and often dramatic. He died in 1900.

BEARDSLEY, Aubrey, was one of the most original draughtsmen who have ever lived. He attained his utmost celebrity before he was twenty-two years old, and he was but twenty-five when he died. He was really never more than a wonderful precocious boy all his life, with all the frank merriment, enthusiasm and exuberance of a boy. His earliest published work was a programme and book of words for the annual entertainment of the Brighton Grammar School in December 1888. There were eleven drawings in the book, 'the work of a boy at the school,' as the programme stated, and they were all strikingly individual and instinct with life and movement. His next published work was in the 'Bee' magazine, Blackburn, December 1891, and at that time he was a clerk in the Guardian Fire Office. He was always in the very worst of health, suffering from frequent attacks of hæmorrhage, but during his evenings found time to prepare a large portfolio of drawings. These attracted the attention of Mr. Aymer Vallance, and later on of Mr. Pennell, and it was

owing to the very urgent persuasions of these two friends that he eventually relinquished his occupation, entered at Mr. Fred Brown's Studio at Westminster, and finally decided to give his attention to illustration. At the age of nineteen he accepted the tremendous task of illustrating the 'Morte d'Arthur,' and after considerable labour carried it through. When still quite a lad he had attracted the attention of Sir E. Burne-Jones and also of Puvis de Chavannes, and it said much for his genius that it should have received encouragement from two men so different in their aims and practice as were these two. His special qualities were thus described by Hamerton in his eulogy of the artist: "Extreme economy of means, the perfection of discipline, of self-control and of thoughtful deliberation, at the very moment of invention." In 1893 appeared the famous article on Beardsley in the pages of the 'Studio,' and from that moment the lad was famous. His success was the most unfortunate thing which happened to him, as he became involved with the "latest charlatanisms of the hour," and was claimed by the artists of the decadent movement as one of themselves. His illustrations to the three vols. of 'Bons Mots,' and to 'Salome,' 'The Rape of the Lock,' and 'The Savoy,' are works of remarkable genius, but those in the 'Yellow Book' and many of his single illustrations did not add to his fame, and in some cases were distinguished by a vicious and ignoble quality, together with a peculiar disposition to represent types without intellect and without morals, which later on he regretted with all his heart. His latest works were the 'Book of Fifty Drawings,' the illustrations to 'Mademoiselle de Maupin,' and to 'Volpone,' all executed when he was seriously ill with that illness from which he never recovered. He was, however, neither depraved nor immoral, but was unable to withstand the desire to do clever, mischievous things, and to shock persons of narrow opinions. His work in the 'Savoy' and the 'Yellow Book' were misunderstood, and were thought to be the work of a man of evil disposition, but it was not so. He would have been better had he restrained his mischievous disposition, and had he lived he would have restrained or left it behind him, but in any case the existence of this curious quality, much as the artist afterwards regretted it, must not be put down to actual vice. Beardsley was always a man of religious temperament, of deep and serious aims and of earnest feelings. In the last few years of his life he became a Catholic, and in that faith he died at Mentone in March, 1898. His drawings were full of imagination and of delicate fancy. There were often the faults of eccentric proportions and tricks and mannerisms of style, but with all there was a marvellous knowledge of the quality of line, an exquisite portrayal of texture, a vigour, inventiveness and daintiness which are almost unapproachable in the work of any other man. His sense of beauty was a very real and powerful one, and there is an earnestness about his work and a desire not alone to be quaint and fanciful, but also to realize the hidden depths of beauty which deserves fuller recognition than it has received. The horror and evil of many of the faces, the cunning and malice depicted in some of them, have been too much considered, to the detriment of the greater qualities which Beardsley undoubtedly possessed. His technique was masterly; there was, as has been well said, "a serene surety in his drawing and a superb sense of style." No artist so rapidly reached so universal or contested a fame, few have had so wide an influence, few have been so much misunderstood, and few have been so profoundly original. There is an excellent sketch of his life, written by his friend Arthur Symons, and articles on his work by Aymer Vallance and Margaret Armour are to be found in the 'Magazine of Art,' and by Pennell and others in the 'Studio' and 'Artist.' From these and from personal knowledge the above notice has been written. G. C. W.

BEATRICIUS. See above, MASTER OF THE DIE.

BEATRIZET, NICOLAS, (BEAUTRIZET, or BEATRICETTO,) a French engraver, was born at Luneville in or before 1520. From his style it has been conjectured that he was a scholar of Ghisi, and of Agostino Veneziano de Musis. From 1540 to 1560 he engraved under the direction of Michelangelo. He died at Rome after 1560. His works are more indebted, for the estimation in which they are held, to the subjects he has selected, than to the merit of their execution. He usually marked his plates with the letters *N. B. L. F.* Their number is considerable, but most of them are comprised in the following list: NB NBL

PORTRAITS.

Bust of Pius III.
Pope Paul III., an oval.
Pope Paul IV.; dated 1558.
Henry II., King of France; *N. B. F. Lot f.* 1558.
Another Portrait of Henry II.; dated 1556.
Hippolita Gonzaga.
Juan Valverdus, Spaniard.
Antoine Salamanca, engraver and dealer in prints.
Don Juan of Austria, an oval, on a monument; inscribed *Generale della Legha.*
The Genealogy of the first twelve Emperors and Empresses, with their Portraits, from medals; two sheets.
The Kings of Poland, in medallions; inscribed *Reges Poloniæ.*

SUBJECTS OF SACRED HISTORY.

Cain killing Abel; inscribed *Fratricida Abelis, A. S. ex.* 1540.
Joseph explaining the Dream; *after Raphael;* marked *N. B. F.*, and his name; *one of his best plates.*
The Nativity of the Virgin; *after Baccio Bandinelli;* inscribed *Nicolaus Beatricius restituit et formis suis exc.*
The Annunciation; with the names of *Michelangelo* and *Beatrici.*
The Adoration of the Magi; *after Parmigiano, N. B. L. F.*
The Holy Family, with St. John; *Jerom. Mutian, pinx., Nicolaus Beatricius Lotaringus, incidit, &c.*
The Good Samaritan; *Michelangelo, inv.*
Christ on the Mount of Olives; *after Titian; marked N. B. F.*
The Crucifixion, with the Virgin, Magdalene, and St. John; with the Sun and Moon on each side; *Mucianus Brixianus, inv., Nicolaus Beatricius, &c. exc.*
The Mater Dolorosa; after *Michelangelo; N. B. Romæ.* 1547.
The taking down from the Cross; *after Circignani;* marked *B. Romæ.*
Christ delivering the Souls from Purgatory; with the names of *Raphael* and *Beatrici.*
The Ascension; *after Raphael,* with his cipher. 1541.
The Conversion of St. Paul; *Michelangelo, pinx., &c.;* marked *N. B.*
St. Michael overcoming the Evil Spirit; *after Raphael;* marked *N. B. L.*
The Virgin seated on a Throne, distributing Rosaries; inscribed *Nicolaus Beatricius, &c. exc.*, oval.
The Cross worshipped all over the world; arched plate, marked *N. B. F.*, and inscribed *Crux illustris, &c.* MDLVII.
The prophet Jeremiah; *after Michelangelo.*

St. Jerome kneeling before a Crucifix; *after Titian;* marked *N. B. L. F.*
St. Elizabeth, Queen of Hungary, relieving the distressed; *after Mutiano.*
The Last Judgment; *after Michelangelo.* Dated 1562. In nine sheets.

SUBJECTS OF PROFANE HISTORY.

The Sacrifice of Iphigenia; on the altar is inscribed *Iphigenia;* it is marked *N. B. L. F.*
Ganymede; *after Michelangelo;* inscribed *Ganimedes juvenis, &c.*
The Fall of Phaëton; *after Michelangelo;* retouched by *Beatrici.*
Tityus devoured by a Vulture; *after the same; Ant. Salamancha, ex.*
Silenus carried by Children; *after the same; N. Beatrice, fec.*
The Dream of Human Life, emblematical subject; *after the same.*
Shooting at a Target; *after the same.*
Vertumnus and Pomona; *after Pontormo.*
Reason combating Love; *after B. Bandinelli;* with his cipher.
A Combat between five Men and five Wild Beasts; *after Giulio Romano.* 1532.
The Battle of the Amazons; *after a basso-rilievo;* inscribed *Amazonum pugna, &c.* 1559.
The Battle of the Dacii; after the *basso-rilievo* of the Arch of Constantine; marked *N. B.* and inscribed *Tabula Marmora, &c.*
The Emperor Trajan triumphant; *after a basso-rilievo.* 1560.
The Pantheon of M. Agrippa; marked *N. B. F.*
The Temple of Fortune; after a drawing *by Raphael;* marked *N. B. F.*
The great Circus; marked *N. Beatrizet Lotaringiæ;* two sheets.
The Front of the Farnese Palace; after the design of *Michelangelo.* 1548.
Statue of Moses; *after Michelangelo;* inscribed *Moysis ingens, &c.*
Statue of Jesus Christ; *after Michelangelo;* with his name.
Equestrian Statue of M. Aurelius. 1558.
Statue of a Philosopher reading; inscribed *Anaximenes, &c.:* the plate was afterwards retouched, and the Philosopher changed into St. Paul.
The Castle of St. Angelo.
The Siege and Taking of Luneville; *Nic. Beatrizet Lotaringas, incidet.* 1558.

BEAU, Pierre Adrien le. See Le Beau.

BEAUBRUN, Henri, a French portrait painter to the king, and a member of the Royal Academy of Painting in 1648, was born at Amboise about 1603; he died in 1677. Charles Beaubrun, his cousin and fellow-worker, also a portrait painter, was born at Amboise in 1604, received into the Academy in 1651, and died in Paris in 1692. Works by them are in the Madrid Gallery. Mathieu Beaubrun, the father of Charles and brother of Louis, was likewise a painter. He died in Paris in 1642. Louis Beaubrun, a portrait painter of the 16th century, an imitator of the Pourbus, was uncle of Charles and Henri, and died in Paris in 1627. In 1616, on the occasion of the entry of Louis XIII. and Anne of Austria into Paris after their marriage, Louis Beaubrun executed a large allegorical painting for the decoration of the Porte St. Jacques, which he himself engraved.

BEAUCLERK, Lady Diana, a daughter of Charles Spencer, second Duke of Marlborough, was born in 1734, and became an amateur artist of some celebrity. She married, in 1757, Frederick, second Viscount Bolingbroke, from whom she was divorced in 1768. Two days after she married the celebrated wit, Topham Beauclerk, by whom she was left a widow in 1780. Her illustrations of Burger's 'Leonora' (1796), and Dryden's 'Fables' (1797), are well known to book collectors. She also designed groups of young Bacchanals, and other bas-reliefs for Wedgwood. She died in 1808.

BEAULIEU, Anatole Henri de, a French painter of historical, genre, and military subjects, was born in Paris in 1819, and was a pupil of Delacroix. He died in 1884.

BEAUME, Joseph, a French historical painter, born at Marseilles in 1796, was a favourite pupil of Gros, and a frequent contributor to the Salon between 1819 and 1878. In the time of Louis Philippe he was commissioned to paint several large battle-pieces for Versailles. His 'Henri III. on his Death-bed' is in the Luxembourg. He died in September, 1885.

BEAUMEZ, Jean de, is recorded to have been "painter and valet" to Philip the Hardy, for whom he painted numerous works, and decorated, among other chapels, that of the Castle of Argilli, in Burgundy. Jean de Beaumez was employed by his patron from about 1375 to 1395.

BEAUMONT, Cavaliere Claudio, was born at Turin in 1694. After studying some time in his native city, he went to Rome, and applied himself to copying the works of Raphael, the Carracci, and Guido. He appears to have had little respect for the Roman painters of his time, except Trevisani, whose manner he imitated in the vigour of his tints. On his return to Turin, he was employed in decorating the royal palace, where he also painted in fresco, in the library, various symbolical subjects, relative to the Royal Family of Sardinia; and in the other apartments he represented the 'Rape of Helen,' and the 'Judgment of Paris.' In the Chiesa della Croce is a fine picture of the 'Descent from the Cross.' The King of Sardinia conferred on him the order of knighthood in 1766.

BEAUMONT, Charles Édouard de, painter, was a native of Lannion (Côtes de Nord), and a pupil of Boisselier. He painted genre pictures, generally of a humorous character, both in oils and water-colour, and gained medals in 1870 and 1875. He was president of the Société des Aquarellistes Français at the time of his death, which took place in January, 1888.

BEAUMONT, Sir George Howland, Baronet, an amateur painter, was born at Dunmow, in Essex, in 1753. He was a liberal patron of artists, and very fond of their society. He was a great admirer of Claude and of Wilson; and painted in a respectable manner scenes at Coleorton and the groves at Charnwood. In 1826 he presented sixteen pictures to the National Gallery, which collection he greatly helped to establish. The Gallery also possesses two landscapes by him, presented after his death by his widow. He died at Coleorton, Leicestershire, in 1827.

BEAUMONT, Jean François ALBANIS de. See Albanis de Beaumont.

BEAUMONT, John Thomas BARBER, who was born in London in 1774, was in early life a miniature painter; and from 1794 to 1806 exhibited his works under his original name, Barber, at the Royal Academy. He subsequently adopted the name Beaumont in addition to Barber. He is best known as the originator and manager of the County Fire Office and of the Provident Life Office. He died in London in 1841.

BEAUMONT, Pierre François, a French engraver, was born in Paris about the year 1720. He

executed some plates, chiefly after Jan Brueghel and Ph. Wouwerman.

Three Views in Flanders; *after Brueghel.*
Four Hunting Pieces; *after N. N. Coypel.*
The Angel appearing to the Shepherds; *after Wouwerman.*
The Thirsty Traveller; *after the same.*
Running at the Ring; *after the same*
The Swimmers; *after the same.*
Cavalry defiling; *after the same.*
Halt of Cavalry; *after the same.*
The Blacksmith; *after the same.*

BEAUNEVEU, André, a painter of miniatures, was employed in the early part of the 15th century in illustrating for the Duke Jean de Berry a Psalter, now in the National Library at Paris; which for its beauty of conception and careful execution will bear favourable comparison with the works of Meister Wilhelm. The miniatures in a Prayer Book of this duke, now in the Royal Library at Brussels, are also attributed to Beauneveu.

BEAUTRIZET. See Béatrizet.

BEAUVAIS, DAUPHIN de. See Dauphin de Beauvais.

BEAUVARLET, Jacques Firmin, a celebrated engraver, was born at Abbeville in 1731. He went to Paris when young, and was instructed in the art by Charles Dupuis and Laurent Cars. His first manner was bold and free, and his plates in that style are preferred by some to the more finished and highly-wrought prints that he afterwards produced, although it must be confessed that the latter are executed with great neatness and delicacy. Beauvarlet married, in 1761, Catherine Jeanne Françoise Deschamps, a young lady who possessed some skill in engraving, but who died in 1769 at the age of thirty-one. He married again in 1770, but became for a second time a widower in 1779. Eight years later, in 1787, he married Marie Catherine Riollet, who, like his first wife, was an engraver. She was born in Paris in 1755, and is said to have died in 1788. Beauvarlet himself died in Paris in 1797. The following are his principal works:

PORTRAITS.

Marie Adelaide, daughter of Louis XV.; *after Nattier.*
Louis Joseph Xavier, Duke of Burgundy; *after Fredou.*
Mlle. Clairon, actress; *after Van Loo;* by Laurent Cars and Beauvarlet.
The Abbé Nollet; *after La Tour.*
Edme Bouchardon, sculptor: *after Drouais.* 1776.
Jean Baptiste-Poquelin de Molière; *after S. Bourdon.*
The Marquis de Bomballes; *after Roslin and Vernet.*
Catharine, Princess Galizin; medallion.
Ferdinand, Duke of Brunswick.
Madame du Barry; *after Drouais.*

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; *after Luca Giordano.*
Susannah and the Elders; *after the same.*
Perseus, combating Phineus, shows the Head of Medusa; *after the same.*
Acis and Galatea; *after the same.*
The Judgment of Paris; *after the same.*
The Rape of Europa; *after the same.*
The Rape of the Sabines; *after the same.*
Susannah and the Elders; *after Guido Canlassi.*
The Sewers; *after Guido Reni;* very highly finished.
The Incredulity of Thomas; *after Calabrese.*
Venus lamenting the Death of Adonis; *after A. Turchi.*
La Rusée; *after C. Vega.*
The Double Surprise; *after Ger. Dou*
The Fisherman; *after H. Carré.*
The Tric-trac Players; *after Teniers.*
The Bagpiper; *after the same.*
The Burgomaster; *after Ostade*
Diana and Actæon; *after Rottenhammer.*
The Bathers; *after Boucher.*
The Trap; *after the same.*
Cupid chained by the Graces; *after the same.*
The Children of the Count de Béthune; *after Drouais.*
Le Colin Maillard; *after Fragonard.*
The Chastity of Joseph; *after Nattier.*
Susannah and the Elders; *after Vien.*
The Offering to Venus; *after the same.*
The Offering to Ceres; *after the same.*
Cupid holding his Bow; *after C. van Loo.*
La Confidence; *after the same.*
The Sultana; *after the same.*
Lecture Espagnole; *after the same.*
Conversation Espagnole; *after the same.*
Telemachus in the Island of Calypso; *after Raoux.*
The Toilet, and the Return from the Ball; two companions; *after De Troy.*
Seven prints of the History of Esther; *after J. F. de Troy.*
A Subject from an Antique Painting at Herculaneum.

A catalogue of his works was published at Abbeville in 1860 by l'Abbé Dairaine.

BEAVIS, Richard, was born at Exmouth in 1824, and spent his early life at Sidmouth. His boyish leanings towards art were sternly repressed by his father, and it was not until 1846 that, encouraged and assisted by some friends, he made his way to London and became a student in the Government School of Design, Somerset House. In 1850 he became designer to a firm of decorators in Parliament Street, and his earliest exhibited works at the Royal Academy, in 1855, 1858 and 1860, were schemes of decoration executed for them. He continued at the same time during his leisure moments to practise both in oils and water-colours, and after exhibiting several times at the British Institution, obtained the admission to the Royal Academy, in 1862, of two pictures, 'A Mountain Rill' and 'Fishermen picking up Wreck at Sea.' The success, financial as well as artistic, of these works was sufficient to justify him in devoting himself thenceforward to purely artistic production, and he became a regular contributor to the exhibitions, residing or travelling abroad for many years and choosing his subjects accordingly, in France, Holland, and Egypt. He was elected an associate of the Royal Society of Painters in Water-Colours in 1882, a member in 1892, and died on November 13, 1896.

BECCAFUMI, Domenico di Pace, was the son of a certain Giacomo (Jacopo) di Pace, a labourer on the property of the Sienese noble, Lorenzo Beccafumi, at Cortine, near Montaperto, in the Province of Siena, and was born there in 1486. The boy early showed remarkable artistic promise, and used to amuse himself modelling animals, flowers and leaves in clay. His father's employer having seen these works, and being struck with their merit, took him into his house as a sort of servitor, and gave him there opportunities for studying Art. Near his home there was then living an artist, named Mecarino, of poor abilities and circumstances, but possessing a fine collection of drawings by good masters. These the young Domenico di Pace studied carefully, and on Mecarino's death, by the artist's special wish, assumed his name. He is therefore frequently referred to in Sienese Art-History as *Il Mecarino* (sometimes spelt *Mecherino*); the surname of his first patron *Beccafumi* being assumed in later years.

Vasari tells us that it was while at work in Rome that he heard of the artistic fame of the

Vercellese Giovanni Antonio Bazzi, newly arrived in his native city; reports, which brought him home to study for a time under that painter, whose influence his works so strongly betray, but whose bitter rival he subsequently became. In Rome he studied carefully the works of Raphael and Michael-angelo, but his best works are to be found in Siena itself. He was largely employed by his fellow-townsmen, not only in executing works of art of all kinds, but as critic, valuer of, and authority on, the works of other artists. Examples of his work as a bronze founder may be seen in six angels holding lamps in the choir of the Cathedral at Siena, for which he received 11,600 lire. His most highly-praised works: 'Scenes from the Old Testament,' &c., inlaid on the Pavement of the Cathedral, are hardly worthy of the lavish encomiums that have been expended upon them. The drawing in them, which may be better enjoyed from the Cartoons, some of which are still existing in the Siena Academy, and from the large woodcuts by Andrea Andreani, which may be seen in the Uffizi Gallery and Marucelliana Library in Florence, is remarkably fine; but his attempts to produce a *tour de force* with chiaroscuro effects in parti-coloured marbles are not altogether satisfactory, and do not compare to advantage with the simpler work of his predecessors in the same place. His paintings, clearly influenced by the stronger artistic personalities with whom he came in contact at various times, are generally unpleasing; his figures being often curiously elongated. His composition and colouring, however, occasionally have considerable merits. In 1513, in rivalry with Bazzi, he decorated in fresco the façade of the Palazzo dei' Borghesi in Siena. In 1518, in competition with Bazzi and Girolamo del Pacchia, he executed certain scenes from the 'Life of the Virgin' (her Marriage and Death), and also an altar-piece for the Oratory of St. Bernardino. In 1529, and again in 1535, he was employed to decorate the Sala del Concistoro of the Palazzo Pubblico: and in 1536 he was associated with Anton Maria Lari (nicknamed *il Tozzo*), in designing and erecting a triumphal arch, a vast papier-maché horse and other decorations in honour of the visit of the Emperor Charles V. Several of the private palaces in Siena contain wall and ceiling decorations by this master: and we read that he was also employed to complete the famous banner, painted by Bazzi in 1525, for the Compagnia di S. Sebastiano in Camollia. By some authorities he is said to have died on May 19, 1550; others state that his death did not occur until the following year. His principal works, exclusive of those already mentioned, are to be found:

Pisa.	*Cathedral.*	Scenes from the Old Testament, and the four Evangelists.
Florence.	*Pitti.*	Holy Family.
Genoa.	*Palazzo Bianco.*	Holy Family.
Siena.	*Academy.*	Descent into Limbo.
,,	,,	Fall of the Rebellious Angels.
,,	,,	St. Catherine receiving the Stigmata.
,,	,,	The Birth of the Virgin.
,,	*Church of the Carmine.*	St. Michael subduing Satan.
Munich.	*Pinakothek.*	Holy Family.
London.	*Nat. Gallery.*	Marriage of St. Catherine (?).

R. H. H. C.

As an engraver, we have by him some excellent woodcuts; and he engraved some plates, both etched and with the graver only, which show the hand of a great master, although they may not be so pleasing to those who are accustomed to look for neatness of handling. He sometimes marked his prints with his name, *Micarino fe.*, and sometimes with a B, divided in the middle, thus
We have the following prints by him:

Paulus III. Pontifex Maximus: without a name. 1515
An Old Man standing, and a Young Man lying down; *Micarino, fec.*
Three Academy Figures; without a name.
The Nativity; *after Titian;* a woodcut, fine.
The Virgin embracing the Infant Jesus; a woodcut, three tints.
St. Peter holding a Book and the Keys; a woodcut, in *chiaroscuro.*
St. Philip holding a Book and a Cross; *the same.*
St. Andrew, with his Cross; *the same.*
A Philosopher, with a Cloak, sitting; *the same.*
St. Jerome kneeling before a Crucifix; a woodcut.
Ten subjects of Alchemy, on the first is inscribed *Mecarinus de Sinis inventor.*

BECCARUZZI, Francesco, was born at Conegliano, in the Friuli, and was a disciple of Pordenone, whose manner he followed: he painted with considerable reputation, both in oil and in fresco. Many of his works, in the churches and convents at Trevigi, are described by Ridolfi. One of his best performances, according to that author, was the picture he painted for the church of the Franciscans, at Conegliano, representing St. Francis receiving the Stigmata, with several Saints. Beccaruzzi flourished in the 16th century.

BECERRA, Gaspard, a Spanish artist of great celebrity, was born at Baeza, in Andalusia, in 1520. He excelled as a painter, a sculptor, and an architect. The patronage bestowed on the arts by Charles V. induced Becerra to visit Rome for improvement; he went at a time when Michelangelo was in the zenith of his fame; and it is said by Palomino, that he had the advantage of studying under that great master. He was much influenced by the works of Raphael and of Daniele da Volterra. On his return, in 1556, he was taken under the protection of Philip II., and executed some works in fresco, in the palace at Madrid, which attracted general admiration. In 1563 he was appointed painter to the Court. He was one of the first reformers of the Spanish school, by introducing a superior style, founded on that of Buonarroti. Many of his works are in the public edifices at Madrid, Valladolid, Astorga, and Zamora. He died at Madrid in 1570. The designs of Becerra are very rare, and are much esteemed for the great care he bestowed on them; for he justly considered design as the foundation of painting. [For a full account of his works in the public buildings, see Bermudez's 'Diccionario historico.']

BECHON, J., a native of France, who flourished about the year 1670, engraved several plates of landscapes, executed in a clear, neat style.

BECK, August, a designer and painter, born at Basle, in Switzerland, in 1823, studied art at Dusseldorf; his works chiefly represent horses and battle scenes. From 1859 up to 1871 he drew for the illustrated paper of Leipsic. He died at Thun in 1872.

BECK, David, was born at Arnheim (or Delft) in 1621. He had the advantage of being a scholar of Van Dyck, and became one of his ablest disciples. He was at least the most successful. King Charles

DOMENICO BECCAFUMI

Lombardi photo [*From the Pavement, Siena-Cathedral*

THE STORY OF MOSES AND THE TABLES OF THE LAW

I. favoured him with his patronage, and he was appointed to instruct the Prince of Wales and Duke of York in drawing. Beck is said to have painted with unusual promptitude and facility, which, being remarked by the king when sitting to him, occasioned that monarch to tell him pleasantly that he believed he could paint if he were riding post. After passing some years in England, he visited Sweden, where he was received with distinction by Queen Christina, who appointed him her principal painter and chamberlain. Notwithstanding the flattering protection he received from the queen, his desire to revisit his native country prompted him to solicit permission to return to Holland, which he with difficulty obtained, under a promise to return. His attachment to his country prevented his fulfilling his engagement, and he died at the Hague in 1656.

BECKENKAMP, Caspar Benedict, who was born, in 1747, in the valley of Ehrenbreitstein, near Coblence, studied under his father and Jan Zick, at Coblence. At first he devoted himself to painting landscapes, after C. G. Schütz; but afterwards changed to portraiture. He settled at Cologne, and imitated with success the style of painting of the old German masters. He died in that town in 1828. Several portraits by him are in the Wallraf Museum, Cologne. For the church of Santa Maria in Littore, Cologne, he painted a copy of a Pietà—once in that church, and now in the Städel Gallery—formerly ascribed to Schoreel, but now given to Mabuse.

BECKER, August, landscape painter, was born at Darmstadt in 1822. He studied in his native town under Schilbach, and afterwards settled at Düsseldorf. He several times visited Queen Victoria at Balmoral, where he painted a series of pictures of Highland scenery, and gave lessons to the young princesses. In 1862 he became teacher to the Hereditary Princess of Hohenzollern. He died at Düsseldorf in December, 1887.

BECKER, Ferdinand, was born at Gousenheim in 1846. He entered the studio of Steinle, at Frankfort, in 1868, and afterwards removed to Mayence, where he painted his most celebrated work, 'Juden im Dom.' He also illustrated the German 'Mährchen.' He died in 1877.

BECKER, Jakob, born at Dittelsheim, near Worms, in 1810, learned the rudiments of painting in his native town. He went to Dusseldorf in 1833, and painted under Schirmer first landscapes, afterwards romantic pieces, and finally genre, in which latter branch he especially excelled. In 1840 he became Professor at the Städel Institute at Frankfort, and was subsequently elected a member of the Academies of Berlin and Brussels. He died at Frankfort in 1872. Amongst his best works may be mentioned:

A Farmer's family praying for the sick mother.
Evening at the Well in the Westerwald.
The Warrior returning home.
The Wounded Poacher (*in possession of the Count Raczynski, Berlin*).
A Shepherd killed by lightning (*painted in* 1844. *Städel Institute*).
The returning home from the harvest-field (*engraved by Steifensand*).

BECKER, Louis Hugo, a painter and etcher, born at Wesel in 1834, studied landscape painting under Schirmer and Gude, at Dusseldorf, about 1852. He afterwards visited Westphalia, the Upper Rhine, the Moselle, Switzerland, Normandy, and the neighbourhood of the Baltic. In 1861 he obtained a medal at Metz. He died at Dusseldorf in 1868. Among his landscapes the most important are:

The Sacrifice of the Old Germans (*in possession of Gl v. Gröben*).
The Passing Storm.
Sunday Morning.
The Shepherd on the Pasture.
Christmas Eve.
The Vine-crop on the Moselle.

BECKER, Philipp Jakob, a German painter, was born at Pforzheim in 1763. At seventeen years of age he went to Rome, where he studied and formed his style under Raphael Mengs and Maron. In 1785 he returned to Carlsruhe, having acquired in Italy a high degree of skill in every technical requirement of his art. But he was wanting in poetic fancy, and did not succeed in any remarkable manner in oil-painting. He died at Erlenbad in 1829. He left a large number of drawings in crayons and sepia, many of them copies, but all admirable for the taste and finish displayed in their execution. He was for many years Director of all the collections of paintings and engravings of the Grand Duke of Baden.

BECKET, Isaac. This artist was one of the earliest mezzotint engravers in England. He was born in Kent in 1653, and was bred to the business of a calico-printer; but becoming acquainted with Lutterel, who had made some progress in the art of mezzotint engraving, he learned from him the process, and executed in that way several plates, of which some are portraits. We have the following by him:

PORTRAITS.

Sir Godfrey Kneller; from a picture *by Kneller*.
Charles II.; *after Kneller*.
James, Duke of York; *after the same*.
Henry, Duke of Grafton; *after T. Hawker*.
The Duchess of Grafton; *after Wissing*.
Charles Melford; *after the same*.
Sir Peter Lely; *Seipse, pinx*.
George, Prince of Denmark; *after Riley*.
Henry Compton, Bishop of London; *after the same*
Christopher, Earl of Albemarle; *after Murray*.
George, Duke of Buckingham; *after Verhelst*.
John Maitland, Duke of Lauderdale; *after Riley*.
Henry, Duke of Norfolk.
Thomas Cartwright, Bishop of Chester; *very scarce*
Lady Williams; full length.
Adrian Beverland, drawn from a statue.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary and St. Joseph, with the Infant Jesus asleep, with two Angels; *without name of painter*.
Time cutting the Wings of Love.
A Landscape, with a Shepherd and Shepherdess.
The Dutch Schoolmaster; *after Heemskerk*.
The Village Barber Surgeon; *after J. Lingelbach*.

BECKMANN, Karl, landscape and architectural painter, was born in 1799, at Berlin. He received his art education chiefly in the studio of Wach. During 1824 he spent a short time in Paris; and passed the period between the summer of 1828 and the spring of 1833 in Italy. He was afterwards appointed Professor of Architecture and Perspective to the Royal Academy of Berlin. For his pure art-tendency, although he was engaged in other departments, he was indebted to Wach, and his residence in Italy increased his powerful combination of form and colour, which give to those pictures of his, which treat chiefly of architectural subjects, such a solid vigorous stamp. He died at Berlin, in 1859. A 'View of the cloister of San

Benedetto, near Subiaco, by him, is in the National Gallery at Berlin.

BECKWITH, THOMAS, a native of Yorkshire, was first apprenticed to a house-painter at Wakefield, but soon displayed talents as a portrait painter; he also made many drawings of the churches in the neighbourhood. He latterly resided t York, where he died in 1786. He published 'A Walk in and about the City of York.'

BEDAFF, ANTONIE ALOISIUS EMANUEL VAN, an historical and portrait painter, was born at Antwerp in 1787. Three of his works, 'The first Meeting of the Estates at Dordrecht,' 'The Last Interview between the Prince of Orange and Count Egmont,' and 'The Confederation of the Nobles,' are in the Gallery at Haarlem. He died at Brussels in 1829.

BEDUSCHI, ANTONIO, a native of Cremona, born in 1576, was a scholar of Campi, whose manner he imitated. He is mentioned by P. Carasi, and two pictures, painted by him in his 26th year, are commended for the promise they give of future excellence: one is the 'Martyrdom of St. Stephen,' and the other a 'Pietà,' for San Sepolcro in Piacenza. The time of his death is not stated, but he was living in 1607.

BEECHEY, GEORGE D., a son of Sir William Beechey, followed his father's profession. From the year 1817, he was a frequent exhibitor at the Royal Academy. About 1830, he went to India, where he attained great celebrity, and was made portrait painter and Controller of the Household to the King of Oude. A portrait of Hinda, an Indian lady whom he married, was exhibited in the Royal Academy, London, and created a great sensation at the time; but he died early, in India, about 1856.

BEECHEY, Sir WILLIAM, an English portrait painter, born in 1753, was a native of Burford in Oxfordshire. In early life he was placed with a solicitor at Stow, but becoming acquainted with some of the painters of the day, he took a fancy to art, and began the practice of portrait painting. In this he distinguished himself so much that he was patronized by George the Third, and was made portrait painter to Queen Charlotte, and lived much at Windsor as instructor to the princesses, who entertained the strongest regard for him to the end of his life. He was elected an Associate of the Royal Academy in 1793, and an Academician in 1798. He painted, in 1798, a 'Review of the Horse Guards,' in which the portraits of George the Third, the Prince of Wales, and the Duke of York, were introduced, and for which he was knighted. This picture is now at Hampton Court. He at one time attempted fancy subjects, and 'The Morning Star' and 'The Evening Star,' the portraits of his daughter Lady Grantley as Hebe, of Lady Georgina Bathurst as Adoration, are beautiful examples of his skill in this direction; but finding the painting of good likenesses was more profitable, he confined himself latterly to that style. He died at Hampstead, in 1839. In sixty-four years he sent no less than 362 portraits to the exhibitions of the Royal Academy.

Dulwich.	*Gallery.*	Portrait of Charles Small Pybus, M.P.
"	"	Portrait of John Philip Kemble.
"	"	Portrait of Sir P. F. Bourgeois, R.A.
Hampton Court.	*Palace.*	A Review of the Horse Guards
London.	*Nat. Gall.*	Portrait of Joseph Nollekens, R.A., the sculptor.

The portraits of Sir William Beechey, which still adorn the public halls and family residences of the country, are celebrated for their truth to nature, and for the freshness of colour which they still retain.

BEECK, JAN, was born at Looz, and was a monk of the convent of St. Lawrence, near Liège, of which he became the abbot in 1509. He is considered, after the brothers Van Eyck, to be the most distinguished among the ancient painters of Liege. He painted the greater number of the pictures in the church of his convent, and died in 1516.

BEECQ, JEAN CHARLES DOMINIQUE, a Dutch marine painter, who was born at Amsterdam about 1640, established himself in Paris about 1680, and became a member of the Academy in 1681. He died, probably in Holland, in 1722. Some of his sea-pieces have been engraved by Fouard.

BEEKE, A. VAN, who lived in the middle of the 17th century at Bodegraven, in Holland, was an excellent painter of fruit-pieces, dead birds, &c. In the Royal Gallery at Vienna is a still-life subject.

BEELDEMAKER, FRANS, the son of Jan Beeldemaker, was born at the Hague, in 1669, and was first instructed by his father; he then studied under Willem Doudyns, an historical painter of some celebrity. After passing some years in Italy, he returned to Holland, where he was employed in painting historical subjects and portraits. He was admitted a member of the Academy at the Hague. In 1717 he left the Hague and went to live near Rotterdam, where he died at a very advanced age.

BEELDEMAKER, JAN, a Dutch painter, was born at the Hague in 1630, and died in 1680. It is not said by whom he was instructed, but he excelled in painting boar and stag hunts. They are chiefly of small dimensions, and are frequently seen in England.

BEERINGS, GREGORIUS, was born at Malines about 1500, and died in 1570. He studied in Italy, and produced some good pictures of landscapes with architectural ruins; but being of dissipated habits, his talents were never fully developed.

BEERSKI, Count de, miniature painter, was a Russian nobleman, the owner of an estate near Moscow, who, on the accession of the Emperor Nicholas, was obliged to leave Russia on account of his liberal views. Being entirely ruined by his enforced exile, and having a taste for drawing, he took to miniature painting, residing in Paris, Hamburg, and London. At the Great Exhibition in 1851, some of his paintings were exhibited and obtained first-class honours. He emigrated to America in 1859, and died at Rochester, U.S., in 1869.

BEERESTRAATEN, ALEXANDER, is the name given to the author of three paintings, signed A. Beerestraaten, in the Galleries of Berlin, St. Petersburg, and Copenhagen. M. Havard denies his existence, and considers the Berlin and St. Petersburg pictures to be by the hand of Jan Beerestraaten, of whom Alexander is supposed to have been a brother.

BEERESTRAATEN, JAN, was born at Amsterdam in 1622, and was christened on the 31st of May in the old parish church. His father, Abraham Jans, a cooper, assumed the name of Beerestraaten, probably because he resided in the Beeren-straat. In 1642 Jan married Magdalena van Bronckhorst, who bore him five children. He finally died at Amsterdam, it is supposed, in 1687. Jan Beerestraaten is essentially an Amsterdam painter. He was born, painted, and died in that city; and it is

SIR W. BEECHEY

THE BROTHER AND SISTER [*Louvre, Paris*

in Amsterdam that his best works must be sought to this day. His pictures consist of coast-scenes and views in towns, with figures.

Amsterdam.	*Gallery.*	The Boatmen's House. I BEERE-STRATEN.
,,	,,	Ruins of the Old Town-Hall at Amsterdam.. I BEERESTRAATEN.
,,	,,	Sea fight between English and Dutch. I BEER-STRAATEN.
,,	*Town Hall.*	View of the Dam, Amsterdam. J. BEERESTRATEN FT
,,	,,	View of Amsterdam taken from the Y. JOAN BEERSTRAATEN.
,,	*Six Coll.*	The Chapel of St. Olof at Amsterdam. BEERSTRAET.
Berlin.	*Museum.*	Winter Landscape. J. BEERSTRAATEN. 1664.
Paris.	*Louvre.*	The Old Port of Genoa. JOHANNES BEERSTRAATEN FECIT.
Rotterdam.	*Museum.*	View of Mayence. 1654.

(For further information, see 'L'Art et les Artistes Hollandais,' by Henry Havard, part iii., 1880.)

BEESTEN, A. H. VAN, a Dutch painter of portraits and bassi-rilievi, in which it is said that he excelled; but being a man of great modesty, he suffered others to turn his talents to their profit. He lived in the middle of the 18th century.

BEGA, ABR. CORN. See BEGEIJN.

BEGA, CORNELIS PIETERSZ, who was born at Haarlem in 1620, was the son of a sculptor called Peter Begijn (or Beggijn), and Houbraken tells us that he changed his family name to Bega, on account of some irregularities of conduct, which had occasioned his father to disown him. This is doubted by recent writers, who think that perhaps Bega is only another form of Begijn. Bega was a scholar of Adrian van Ostade; and though his pictures are not equal to the admirable productions of that master, they have sufficient merit to rank him amongst the most interesting artists of his country. His pictures, like those of Van Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He treated those subjects with a most humorous delineation of character; and his pictures are deservedly placed in the choicest collections. He became a member of the Guild of St. Luke in 1654; and died at Haarlem in 1664, of the plague, caught while attending a lady suffering from that disease, to whom he was to have been married. The following are some of his best works:

Amsterdam.	*Museum.*	The Philosopher.
,,	,,	Peasants' concert.
Berlin.	*Gallery.*	Lady playing the lute.
,,	,,	Peasant Family.
,,	,,	Alehouse.
Cassel.	*Gallery.*	Interior.
,,	,,	The Chemist (*signed and dated* 1661).
Dresden.	*Gallery*	Peasants dancing (*signed*).
Florence.	*Uffizi.*	Groups of players.
,,	,,	A man playing the lute.
,,	,,	A woman playing the lute.
Frankfort.	*Städel.*	Interiors (*three*).
Hague.	*Gallery.*	Interior of an Inn.
Munich.	*Pinakotk.*	Interior.
Paris.	*Louvre.*	Interior (*signed and dated* 1652).
Petersburg.	*Hermitage.*	Interiors.

He left about thirty-seven etchings, among which are the following:

An interior of an Alehouse, with three Peasants, one with a Goblet in his Hand.
A Sketch of two Peasants and a Boy.
The interior of a Dutch Cottage, a Man with a Pitcher, another Peasant with a woman and a Child.
A Man leaning on a Table, and his Wife suckling a Child.
A Company of five Men and Women regaling.
Company regaling, a Woman pouring out Wine.
Eight Peasants, two are playing Cards; *very scarce.*

BEGARELLI, ANTONIO (called by Vasari, BEGARINO). This artist is not introduced here as a painter, but rather as a designer and modeller, whose works may rank with those of contemporary painters, with whom he seems to have been in close connection. He was born at Modena, about the year 1498, and is said to have been instructed by Giovanni dell' Abbate, the father of the painter Niccolò. Begarelli worked chiefly at Modena, where many churches are decorated with his plastic compositions in terra-cotta; and in his later years also at Parma. These are free standing figures, nearly life-size, grouped together above altars in the chapels, and apparently intended to replace pictures. This peculiar adaptation of plastic works was first used at Modena by Guido Mazzoni (died 1518), called Il Modanino, a highly-gifted artist of realistic tendencies. They form a specialty of Modenese art. The assertion that Begarelli was associated with Correggio seems to be incorrect. It has been supposed (by Vidriani, 1662), that Begarelli made the models from which Correggio painted many of his floating figures, and even instructed his friend in the art of modelling. Begarelli's figures have a far closer resemblance to those of the Ferrarese painter Garofalo than to those of Correggio. They have the same types as the former used, and his draperies are similarly arranged. Whilst Mazzoni's terra-cotta figures are painted in variegated colours, Begarelli painted them entirely in white. Vasari relates that "Michelangelo, when passing through Modena, saw many beautiful figures which the Modenese sculptor, Maestro Antonio Begarino, had made of terra-cotta, coloured to look like marble, which appeared to him to be most excellent productions; and, as that sculptor did not know how to work in marble, he said, 'If this earth were to become marble, woe to the antiques.'" Begarelli died in 1565. J. P. R.

BEGAS, KARL, a German painter of historical subjects, genre, and portraits, was born at Heinsberg, near Aix-la-Chapelle, in 1794. Whilst yet a boy he evinced a talent for painting, in which he received some instruction from Philippart, whilst pursuing the usual course of study at the University of Bonn. In 1812 he went to Paris, where he passed eight months in the atelier of Gros. The King of Prussia, when in Paris in 1814 and 1815, appreciated the talents of Begas, and made him an allowance, which enabled him to visit Italy to study the works of the great masters. In 1825 he went to Berlin, where he fixed his residence, and became a member and professor of the Academy of Arts. He died there in 1854. His principal paintings are:

Job and his Friends. 1816.
Christ on the Mount of Olives. 1818. *In the Garrison Church at Berlin.*
The Descent of the Holy Ghost. 1820. *In the Cathedral, Berlin.*
Tobias and the Angel. 1826 (*engraved by Berger*).
The Resurrection. 1827 (*engraved by Fischer*).
Tobias and the Angel. 1827. *In the National Gallery, Berlin.*
Lorelei. 1835 (*engraved by Mandel*).
The Sermon on the Mount. 1842. *In the church of Landsberg.*
The Transfiguration.
Christ carrying his Cross.
Henry IV. at the Castle of Canossa.
Young Girl under an Oak Tree.

PORTRAITS.

Himself, *in the Wallraf Museum, Cologne.*
His Parents. " " "
Thorwaldsen, *in the Berlin Gallery.*
Queen of Bavaria. Meyerbeer.
Cornelius. Schelling.
Ritter. Buch.
Schadow. Bauch.
Humboldt. Radowitz.

BEGAS, OSKAR, painter, was born in Berlin, July 31, 1828. He was the son of Carl Begas, from whom he received his first teaching. In 1852 he won a premium, which enabled him to travel to Italy. He worked in Rome for some time, and there painted a 'Descent from the Cross' for the church of St. Michael at Berlin. He then visited France and England, and on his return to Berlin devoted himself to portrait painting and decoration. In 1866 he became Professor at the Berlin Academy. On settling down in Germany, he became Commissioner for the Berlin Museum and Professor of his old Academy. His 'Italian Peasants gossiping around a Fountain' (1853) is in the Nat. Gallery, Berlin, and in that city he died in November, 1883.

BEGEIJN, ABRAHAM CORNELISZ, (or BEGA,) a native of Holland, born in 1650, painted landscapes and cattle, in the style of Berchem, and his pictures of those subjects are very justly admired. His pencil is light and free, and his colouring is very agreeable. His principal residence was at Berlin, where his works were highly esteemed, and, according to Houbraken, he was principal painter to the Elector of Brandenburg, afterwards King of Prussia. He also worked at the Hague. In several of the collections in Holland, the pictures of this master are placed among the most admired painters, and they are held in considerable estimation in this country. Many Continental galleries contain examples of his art; there are three in the Copenhagen Gallery; two in the Hermitage, St. Petersburg; the Dresden Gallery and the Louvre have each a 'Landscape with goats,' and the Berlin Gallery an 'Italian Landscape with cattle.' Unfortunately for Begeijn's reputation in England, his best works are here ascribed to Berchem, and are frequently altered to give a nearer approximation to that painter's manner. Begeijn died suddenly with the palette in his hand in 1697, at Berlin. Various forms of spelling his name occur.

BEGER, LAURENTIUS. According to Professor Christ, this artist was the nephew of Laurentius Beger, the celebrated German antiquary, who was librarian to Frederick William, Elector of Brandenburg. He engraved a set of twelve anatomical plates, taken from the designs in the book on Anatomy by Vesalius. He is also believed to have executed the greater part of the plates of antiquities, published by his uncle, entitled *Thesaurus Brandenburgicus.* He flourished towards the close of the 17th century.

BEHAM, BARTHEL, (BEHAIM, or BEHEM,) a German painter, and very eminent engraver, born at Nuremberg in 1502. He was the younger brother of the celebrated Hans Sebald Beham, and, according to Sandrart, resided chiefly in Italy, whither he had been sent by Duke William of Bavaria, to whom he had gone on being expelled from Nuremberg for his heretical opinions. He died in Italy, about 1540. The following are the pictures attributed to him by Rosenberg:

Adoration of the Magi; an altar-piece with wings, painted with different subjects

Christ on the Cross, with Mary and John, and the Magdalene kneeling.
The Virgin with the holy Child, standing on the Half-Moon, two angels crowning her; formerly an altar-piece with wings, painted with different subjects.
Virgin with the holy Child at her breast, and St. Anna with two wings, painted with saints.
Four small pictures, formerly wings of an altar-piece, SS. Afra, Paul the hermit, Antony of Padua, and Jacobus the elder.

[All these are at Donaueschingen, in the Royal Gallery.]

Berlin. Christ on the Mount of Olives.
" SS. Catharine, Paul, and Agnes, on a gold ground.
" SS. Crispin and Crispianus, also on a gold ground.
Carlsruhe. The Flagellation, with wings; painted with saints.
Nuremberg. Christ bearing His cross.
Stuttgart. The Entombment.
" St. Bruno.
Cologne. St. Jerome in Cardinal's habit.
Prague. Portrait of the Duke of Bavaria and his wife.
Augsburg. Portrait of Duke Otto Henry.
Sigmaringen. Wings of an altar-piece; painted with whole-length figures of saints.
Wurtsburg. SS. Christopher and Andrew

Waagen mentions two more, the principal being a Trinity with Mary, Andrew, and angels, and at Schleissheim are the portraits of all the princes and princesses of the reigning family; fifteen in number. We believe some of these works mentioned above are doubtful.

He is, however, more a designer in engraving than a painter, and may be considered as having been one of the most excellent draughtsmen and skilful engravers of the German school. Many of the plates by this master being without any designating mark, has led occasionally to some difficulty and mistake. The prints that bear his signature are marked *BB.* sometimes, and are dated from 1520 to 1533. The following list gives his engravings on the best authority, that of Herr Rosenberg already quoted:

PORTRAITS.

Louis, Duke of Bavaria.
Bust of Erasmus Balderman. 1535.
Bust of Leonard van Eck.
The Emperor Charles V.; marked *BB*
Ferdinand I.; same mark.

VARIOUS SUBJECTS.

1. Adam and Eve. Adam holds a flaming sword in his right hand, and takes the apple from Eve with his left.
2, 3, 4. Three small prints.
5. Mary with the holy Child. A skull at the right.
6. " " " " at a window A vase with flowers.
7. " " " " a parrot in the Child's hand.
8. " suckling the Child at an open window. This and some others of the above not certainly meant for the Madonna.
9. Mary with the Child sitting on a rock.
10. Head of Christ with the crown of thorns.
11. St. Christopher.
12. St. Chrysostom's penance: the Mother and Child in the background.
13. St. Severinus, with crosier.
14. Apollo and Daphne.
15. Hercules.
16. A naked man, possibly Neptune.
17. " " with a sword.
18. Triumph car, of Mars and Venus (?), with other figures.

19. Cupid partially clothed, riding on a dolphin.
20. " " " " a globe, over a landscape.
21. Flora.
22. A Nereid riding on a Triton, towards the left.
23. " " " " towards the right.
24. Fight of water-gods.
25. A Sibyl with book; before her a child with a torch; *after Raphael.*
26. The Judgment of Paris.
27. The Rape of Helen; a compo. of thirteen figures.
28. Lucretia.
29, 30. Also Lucretia.
31. Cimon nourished by his daughter.
32. Cleopatra with the snake at her breast.
33. Fight of naked men; thirty-four figures; on a label "Titus Gracchus."
34. " " " eighteen figures.
35. " " " twenty-two figures. These three prints are in the form of frieses. They are the master-work of Barthel Beham, and may be considered the most excellent works in point of drawing of the early German school.

ALLEGORIES, &C.

36. A naked woman sitting on a shirt of mail. (Valour?)
37. A sitting female figure; inscribed, 'Cognitio Dei.'
38, 39, 40. A child sleeping, with one, three, and four death's heads. 'Mors Omnia Æquat' on the last.
41. A naked woman sitting on the ground, looking at a dead child. A naked man standing on the left; very curious. A long inscription from Eccles.
42. Woman with hands and feet tied, with a child; inscribed 'Der Welt Lauf.'
43. Death surprising a woman on a bed.

Thirteen other allegoric miniatures, or of subjects taken from actual life, peasants or soldiers. Also thirty-one representing genii, ornaments, and heraldic matters. Altogether, with the portraits, ninety-two copper engravings. No woodcuts. W. B. S.

BEHAM, HANS SEBALD, a distinguished German engraver, was born at Nuremberg in 1500. He was the elder brother of Barthel Beham, and is also classed by the collectors among what they denominate the Little Masters on account of their prints being generally small. Hans Sebald Beham engraved on copper, drew on wood, and some few etchings have been attributed to him. He possessed considerable genius, and a ready invention. His drawing of the figure is generally correct, and the airs of his heads and turn of his figures, though rather clumsy, have great style. His copper-plates are executed entirely with the graver, in a wonderfully neat and delicate manner; and his woodcuts are remarkably free and spirited. In the early part of his life, he lived at Nuremberg, during which time he marked his plates with a cipher, composed of the three letters, *H. S. P.*, and dated from 1519 to 1530. He was expelled for heresy, and afterwards resided at Frankfort, when he changed his mark to a cipher composed of *H. S. B.*, and dated from 1531 to 1549. He died in 1550, at Frankfort. Examples of his works as a painter are very scarce. In the Louvre, Paris, there is a table with four scenes from the Life of David, and there are five miniatures by him in the prayer-book of the Cardinal Albrecht of Brandenburg, in the Library of Aschaffenburg. His works on copper are very numerous; the following list is as detailed as the necessary limit of this work will permit:

PLATES WITHOUT THE CIPHER,

Engraved at Nuremberg, and dated from 1510 *to* 1530.

Adam and Eve in several designs; five small plates. 1519.
St. Jerome, with a Cardinal's Hat and the Lion. 1519.
The Virgin suckling the Infant Jesus. 1520.
The Virgin, with a Glory, standing, holding the Infant Jesus. 1520. Six of the Virgin in all.
The Death of Dido; *Reginæ Didonis imago.* 1520.
St. Anthony, Hermit, writing. 1521.
St. Sebald seated between two trunks of trees, and holding in his right hand the model of a church. 1521.
Two Peasants playing on the flute and bagpipe; very small.
Two Peasants, Man and Woman, dancing. 1522; very small.
A Triton carrying a Nereid on his shoulders. 1523; very small.
A Woman sitting on a Lion. 1524.
A Young Man and Woman embracing. 1526.
The Death of Cleopatra. 1529.
Combat of the Greeks and Trojans; very small, friese.
Combat of Achilles and Hector; same.
Judith with the head of Holofernes; her maid beside her.

PLATES WITH THE CIPHER.

Engraved at Frankfort, and dated from 1531 *to* 1549.

Adam and Eve, behind them a stag. 1536.
Adam and Eve in Paradise, with the Serpent presenting the apple. 1543; very fine.
The Emperor Trajan, with his army, listening to the complaint of a woman against his son. 1537.
Melancholy; inscribed *Melencolia.* 1539; *in emulation of Albrecht Dürer.*
Patience; inscribed *Patientia;* on a tablet is written, *Sebaldus Beham Noricus faciebat.* 1540.
Fortuna; a woman holding a palm and a wheel. 1541.
Infortunium; a woman stopped by an evil genius with a lobster. 1541.
A Young Woman, with a buffoon, presenting fruit; an etching. 1540.
Four very small plates of the Four Evangelists, with wings. 1541.
Twelve small plates of the Labours of Hercules; inscribed *Ærumnæ Herculis;* dated from 1542 to 1548.
An Ensign and a Drummer. 1544.
The Roman Charity, with a German inscription. 1544; fine.
The Arms of Beham. 1544.
Bust of Domitia Calvilla, with the Emperor Trajan; *after Antique Medals.* 1546.
The Twelve Months of the Year, each represented by a Man and Woman dancing; two Months on one plate; six small plates. 1545. Added to these are four Village Merry-makings, and many peasant subjects; very small.
The twelve Apostles. Very small set of twelve.
Days of the week with their planets. Eight pieces.
The Liberal Arts. Set of seven allegorical figures.
Two couples making love and a buffoon. Very small, little more than two inches long. This is said by Bartsch, No. 212, to be one of his most beautiful miniature engravings. The two shields of arms, one with a cock, the other an eagle, are also among his finest in execution.
The Judgment of Paris; *Judicium Paridis.* 1546; fine.
Death walking with a lady; inscribed *Omnem in homine, &c.* 1547; fine.
A Man trying to pull up a tree; inscribed *Impossibile,* 1549.
The Virgin holding the Infant Jesus in her arms, with a parrot and an apple; *S. Maria.* 1549. This and a good many others he copied from his brother Barthel, the sale for whose works must have been enormous.

WOODCUTS,

Which are sometimes marked with the one and sometimes with the other of his two ciphers. These are of all sizes, from two inches to four feet long, four or more sheets being put together.

Public controversy between Luther and a Roman theologian: many people listening.
The Fountain of Youth; a superb composition of great length; one of his finest inventions.
The Cavalier and nine wives.

The Bath: many women and children bathing (round).
Military fête in honour of Charles V. at Munich. Very large.
The Patriarchs with their wives and children; ten prints.
Fourteen Cæsars, busts, on three sheets.
An immense series of the costumes of monks.
A Village Fair, with a steeple and a clock; large friese; very scarce.
A March of Soldiers; large friese, in four sheets; very scarce.
Another, same size; full of figures.
Biblicæ Historiæ—Comprising three hundred and forty-eight prints, of which the greater part have figures on both sides.

For a full account of his works see Bartsch, tom. VIII. Also Adolf Rosenberg. Sebald and Barthel Beham, Leipsic, 1875. W. B. S.

BEICH, JOACHIM FRANZ, was born at Ravensburg, Wurtemberg, in 1666. He was the son of Wilhelm Beich, a painter of little celebrity, from whom he received his instruction in the art. He excelled in painting landscapes and battles. His best works are in the palaces of the Elector of Bavaria, in whose employment he was for several years; among these are several large pictures of the battles fought in Hungary by the Elector Maximilian Emmanuel. With the permission of his patron, he visited Italy, and made many drawings from the beautiful views in that country. His landscapes exhibit very pleasing scenery, and he appears to have imitated, in the arrangement of his pictures, the tasteful style of Gaspar Poussin. He died at Munich, in 1748. The Vienna Gallery has two landscapes by him, and the Munich Gallery has four. The latter gallery also possesses his portrait by Des Marées—"painted in 1744, when he was 78 years old." As an engraver, he has contributed several charming etchings to the portfolios of collectors. We have by him four sets of landscapes, with figures and buildings (amounting together to twenty-six plates), etched with great spirit and facility.

BEIJER, J. DE. See DE BEIJER.

BEIJEREN, ABRAHAM VAN, a painter of still-life, flourished at the Hague from about 1650 to 1670. His favourite subjects are fish, but he also adorns his pictures with flowers and fruit, and gold and silver vessels. The Galleries of Berlin, Dresden, the Hague, Rotterdam, and Amsterdam have each a work of this nature, each signed A. V. B. He is by some called Albert van Beijeren; but this is asserted by Kramm to be an error.

BEIN, JEAN, a French engraver, born at Strasburg in 1789, was a pupil of David and of Regnault, and entered the École des Beaux-Arts in 1812. He engraved the Niccolini Madonna after Raphael, the original of which is in the collection of Earl Cowper at Panshanger, 'The Marriage of the Virgin,' after Vanloo, for the Musée Royal, and plates for the Coronation of Charles X., and Gavard's Galeries de Versailles. Bein died in Paris in 1857.

BEINASCHI. See BENASCHI.

BEISSON, FRANÇOIS JOSEPH ETIENNE, a French engraver, born at Aix, was a scholar of Wille. He engraved several subjects after the Italian masters for the Galerie du Musée, and 'Susannah at the Bath,' after Santerre. He died in Paris in 1820.

BEITLER, MATTHIAS. See BEYTLER.

BELBRULE, T., a French engraver on wood, flourished about the year 1580. Papillon mentions some cuts of ornamental flowers very delicately executed by him.

BELIN DE FONTENAY, JEAN BAPTISTE (miscalled BLAIN de FONTENAY), a French artist, born at Caen in 1654, was the son of a painter named Louis Belin, and a pupil of Monnoyer, better known as Baptiste, whose daughter he married in 1687, in which year he was received into the Academy. He painted flowers and fruit in the manner of his master. He had a delicate pencil and a good eye for colour; he painted insects with great exactness, and finished all his pictures carefully. He was employed by Louis XIV.—who gave him lodgings in the Louvre and a pension of 400 livres—at Fontainebleau, Versailles, and at the Gobelins. Belin de Fontenay died in Paris in 1715. Two flower-pieces by him are in the Louvre. His son, JEAN BAPTISTE BELIN DE FONTENAY, who was born in Paris in 1688, and died there in 1730, also painted flowers with much success.

BELJAMBE, PIERRE GUILLAUME ALEXANDRE, a French engraver, was born at Rouen in 1759, and died about 1820. He engraved some plates of fancy subjects, from the contemporary painters of his country, and a few prints for the collection of the Palais Royal; among others the following:

Portrait of Pilatre de Rosier.
Portrait of Jean Sylvain Bailly, Mayor of Paris; *after C. Monet.*
Cupid reposing on the breast of Psyche; *after J. B. Regnault.*
La petite Jeannette; *after J. B. Greuze.*
The Circumcision; *after Gio. Bellini;* for the Orleans Collection.
The Adoration of the Magi; *after Carlo Cagliari;* for the same.
The Holy Family; *after Michelangelo;* for the same.

BELKAMP, JAN VAN, a Dutch artist, who passed the greater part of his artistic life in England, where he was much employed in copying the pictures in the Royal Collection, and died in 1653. Some are still in the Royal Collection; and at Drayton there were formerly portraits of Henry VII. and Henry VIII., copied from a large picture by Holbein, which was burnt at Whitehall.

BELL, Lady, the sister of William Hamilton, R.A., received instruction from her brother and from Sir Joshua Reynolds. She delighted in copying the pictures of the latter, and was happy in her transcripts. She also copied pictures by Rubens in Carlton House, among which was a 'Holy Family' which was much praised. She married Sir Thomas Bell, Sheriff of London, whose portrait she painted, and died in 1825.

BELL, ROBERT CHARLES, an engraver, was born at Edinburgh in 1806. He was a pupil of John Bengho, and at the same time attended the classes at the Trustees' Academy, Edinburgh, then under Sir William Allan, R.A., P.R.S.A. Among several pictures for the Royal Scottish Association, he engraved 'The Widow,' after Sir W. Allan, and 'The Expected Penny,' after A. Fraser; he also executed a number of engravings after Mulready, Wilkie, Leslie, Faed, and other well-known artists, for the 'Art Journal.' His last work was a large plate after Sir W. Allan's picture, 'The Battle of Preston Pans,' which he completed only a short time before his death. In his earlier days he executed a considerable number of vignette portraits, of which those of Professor Wilson and Dr. L. Brunton were among the best. He died in his native city in 1872.

BELL, WILLIAM, who was born at Newcastle-upon-Tyne, about 1740, came to London about the year 1768, and was among the first who entered

as students in the Royal Academy. In 1771 he obtained the gold medal for a picture representing 'Venus soliciting Vulcan to forge arms for Æneas.' He was much patronized by Lord Delaval, for whom he painted two 'Views of Seaton Delaval,' and several portraits of the family. He died at Newcastle about 1804.

BELLA, Stefano della. See Della Bella.

BELLANGÉ, Eugène, French historical painter; born at Rouen in 1835; son of Hippolyte Bellangé, whose reputation was at its zenith from 1830 to 1860 as a military painter. After study with Picot he followed the style of art in which his father had become famous, and among his early pictures were 'La Garde à Magenta' (1861), 'Solferino' (1863), 'Palestro' (1863). The Franco-German War of 1870 furnished him with more than one fine subject for his brush, but some years afterwards his works were shown less frequently on the walls of the Salon, and his weird series of studies of the heads of dead people created quite a sensation at the Champs de Mars. He died in the April of 1895.

BELLANGE, Jacques, a French painter and engraver, was born at Nancy, in 1594. He first studied under Claude Henriet, and afterwards went to Paris, where he became a scholar of Simon Vouet. He painted, amongst other works, a 'Conception' for Notre-Dame at Nancy, where he died in 1638. As an engraver, he has certainly been treated with unmerited severity by Basan, who says "that he was a bad painter, and a worse engraver." Although he cannot be classed among the ablest artists of his country, yet his plates, though executed in rather a singular style, possess considerable merit, particularly for their general effect. His point is free and masterly, and he arranged his masses of light and shadow with more than usual intelligence. His drawing is not very correct, and there is an appearance of affectation in the turn of his figures, which is not unfrequently discernible in the works of his countrymen. The following are his principal plates:

The Annunciation.
The Holy Family, with St. Catharine and St. John.
The Adoration of the Magi.
The Resurrection of Lazarus.
Christ bearing his Cross.
The dead Saviour lying on the knees of the Virgin Mary.
The Three Marys going to the sepulchre.
The Magdalene, half-length.
St. John the Baptist in the wilderness.
The Martyrdom of St. Lucia.
The Death of Virginia.
Adonis carrying Diana on his Shoulders.

BELLANGÉ, Joseph Louis Hippolyte, a French battle painter, was born in Paris in 1800. His art was influenced by the wars of the first Napoleon, and while a youth, he produced several military drawings in lithography. He afterwards pursued his systematic studies under Gros, and with the exception of some portraits, devoted himself exclusively to battle-pieces. In 1824, he received a second class medal for an historical picture, and in 1834 the decoration of the Legion of Honour, of which Order he was made an officer in 1861. He also gained a prize at the Paris Universal Exhibition of 1855. He died in Paris in 1866. Amongst his works are:

The Entry of the French into Mons.
The Day after the Battle of Jemappes.
The Passage of the Miucio.
The Battle of Fleurus (*at Versailles*).
A Duel in the Time of Richelieu.
The Battle of Wagram (*at Versailles*).
The Taking of Teniah de Muzaia (*in Salon of* 1841, *and now at Versailles*).
Taking Russian Ambuscades (1857).
Episode of the Taking of the Malakoff (1859).
The Two Friends—Sebastopol, 1855 (*exhibited in Salon of* 1861, *at London in* 1862, *and at Paris in* 1867).
The Soldier's Farewell (*in Leipsic Museum*).
The Soldier's Return (*in Leipsic Museum*).
The Return of Napoleon from Elba (*in Salon of* 1864, *and Paris Exhibition*, 1867).
The Cuirassiers at Waterloo (*in Salon of* 1865, *and Paris Exhibition*, 1867).
The Guard dies (*in Salon of* 1866, *and Paris Exhibition*, 1867—*his last work*).

BELLANGER, J. A. Basan mentions this amateur engraver as having etched some plates from his own designs with considerable taste, intelligence, and correctness, and a few plates after Raphael, among which are the 'Miracle of the Loaves and Fishes,' and the 'School of Athens.'

BELLAVIA, Marc Antonio, was a painter and engraver. About 1600, he executed several plates after the manner of Annibale Carracci, which have been attributed to that artist. The most important are:

The Adoration of the Magi.
A Rest in Egypt.
Romulus and Remus.

BELLE, Alexis Simon, a French portrait painter, was born in Paris in 1674, and was a pupil of François de Troy. He died in Paris in 1734.

BELLE, Clément Louis Marie Anne, a French historical painter, and son of Alexis Simon Belle, was born in Paris in 1722. He studied under Marie Nicole Hortemels, his step-mother, and François Lemoine, and in 1761 was received into the Academy, of which he became professor in 1765 and rector in 1790. He was likewise inspector at the tapestry manufactory of the Gobelins, where he died in 1806.

BELLE, La. See La Belle.

BELLECHOSE, Henri, 'de Brabant,' is recorded to have been 'painter and valet,' to Jean 'sans peur,' in 1415, and in the same year he was employed by the Chartreuse of Dijon to paint two pictures—the 'Life of St. Denis,' and the 'Death of the Virgin.'

BELLEGAMBE, Jehan, is a painter who has remained, until recently, in obscurity. What we now know concerning him is due to the research of M. Wauters, Dr. Escallier, and others. Bellegambe was born, apparently at Douai, about the year 1470. He studied art, it is supposed, under one Jean Gossuin. He is recorded to have resided in Douai from the year 1504 to 1531, and furthermore to have executed works for the churches of St. Amé and of the Dominicans, as well as for the town. The only authentic work by him is a polyptych in the church of Notre Dame at Douai. It was formerly in the abbey church of Anchin, and subsequently came, in parts, into the possession of Dr. Escallier, who presented it, as a whole, to the church of Notre Dame. This work, which is a very interesting example of Flemish art of that period, was formerly ascribed to Memling. It represents the Trinity, the Virgin, St. John the Baptist, and numerous saints; and on the exterior, the abbot, the prior, and several monks, together with SS. Charlemagne and Benedict. Bellegambe is mentioned by Vasari in a list of important painters of the Low Countries.

BELLERMANN, Ferdinand, a native of Erfurt, and pupil of Bleechen and Schirmer. He was

sent by King William Frederick IV. to South America in 1842, whence he brought back some three hundred sketches, now in the National Gallery at Berlin. He was appointed Professor of the Academy there in 1866, and made a second tour through Italy eleven years later; dying in 1889, aged 75.

BELLERS, WILLIAM, an English landscape painter, was a frequent contributor of 'Sunsets,' &c., to the exhibitions at the Society of Arts; and in 1774 published with Boydell a series of views of the 'Cumberland Lakes.' Some of his landscapes were etched by Canot and other French engravers.

BELLEVOIS, H., (or BELLVOE,) was a painter of marine subjects, seaports, and storms at sea. It is not mentioned by whom he was instructed, but his style of painting indicates that W. van de Velde and Backhuisen were his models. He resided at Hamburg, where he died in 1684.

BELLI, JACQUES. See BELLY.

BELLI, MARCO, a follower of the Bellini, lived in the early part of the 16th century: of his life or death nothing certain is known, excepting that he is the painter of a 'Circumcision' in the Rovigo Gallery.

BELLIER, JEAN FRANÇOIS MARIE, portrait painter to Marie Antoinette, Queen of France, was born in Paris in 1745. He painted the panels of the carriage for the coronation of Louis XVI., and worked with Barthélemy upon the ceilings of the Louvre. He died in Paris in 1836.

BELLIN, SAMUEL, was born in 1799, at Doctors Commons, in the City of London. He was the son of John Bellin of Chigwell in Essex, and was articled to Basire the engraver; after serving his time with this master he went to Rome, where he studied and painted for some years, in company with Thorwaldsen, Turner, Bartlett, Geddes, and other artists. Returning to England in 1831 he commenced line engraving; later, however, he adopted mixed mezzotint, executing many plates from pictures by Frank Stone, Herbert, William Hunt, Eastlake, Horsley, Marshall Claxton, Courbald and others. Bellin was also successful with copies of many portraits of eminent persons living in the earlier part of the 19th century. He retired from the profession in 1889, and died in 1893. The sale of Samuel Bellin's prints and plates took place at Christie's, on March 30, 1894. E. S.

BELLINI, BELLINI. See BELLINIANO.

BELLINI, FILIPPO, was a native of Urbino, and flourished about the year 1594. Almost unnoticed in the history of art, he is stated by Lanzi to have possessed uncommon capacity. He was a follower of the style of Federigo Baroccio, and one of the most successful of his imitators, as appears in his picture of the 'Circumcision,' in the Basilica of Loretto, and in the 'Marriage of the Virgin,' in the cathedral at Ancona. Amongst his most important works are fourteen pictures of the works of 'Charity,' in the Chiesa della Carità at Fabriano, and the 'Martyrdom of St. Gaudenzio,' in the Conventuali di M. Alboddo.

BELLINI, GENTILE, was the son of Jacopo (q.v.). He was probably born in 1429, in Venice. He learned under his father, and, together with his brother, is mentioned as assisting him in various undertakings. By the year 1464 (according to Crowe and Cavalcaselle, History of Painting in North Italy, where authority for the date is, however, undiscoverable) he received, as an independent master, the commission to paint the doors of the organ of St. Mark's. These panels show him to have become deeply imbued with the ideas of design adopted in the Paduan school, though there are still evidences of the early Venetian style. To the year 1465 belongs another public undertaking, that of the figure of the Patriarch Lorenzo Giustiniani now in the Academy. This shows the severe and scholarly feeling for draughtsmanship which marks all Gentile's works. In 1466 he was employed in large decorative designs illustrating the story of the Children of Israel for the "school" of St. Mark's, and already received payment at the same rate as his father. By 1469 his reputation was such that he received the title of Count of the Palatinate from the Emperor, and in 1474 we find him evidently regarded as the greatest artist in Venice, for in that year he was appointed to restore, or rather repaint, the decorations of the Sala del Gran Consiglio in the Ducal Palace, and was rewarded with a sinecure in the Fondaco dei Tedeschi. In 1479 we have a still further proof of his pre-eminent position, for in that year he was sent, at the expense of the State, to Constantinople, in accordance with the request made to the senate by the Sultan, Mehemet II., for the best painter in Venice. During his stay in the East he made drawings of the classical remains of Byzantium, and brought home a number of sketches of Eastern types which became stock motives with later Venetian painters. Of the portraits which he painted of the Sultan, he brought back one, which is now in Lady Layard's collection. It is dated 1480, and is signed by him with the addition of Knight, a title conferred on him by the Sultan. Gentile continued his father's connection with the "school" of St. Mark's, rising in 1492 to the position of guardian of the school. Of his few remaining works the most important were executed to decorate the walls of the schools of St. John the Evangelist and St. Mark. For the former he finished in 1494 the much-damaged picture of Pietro di Lodovico being cured by the relic of the cross. In 1496 he completed the great picture representing the procession of that relic in the Piazza of St. Mark's; and in 1500 he executed for the same body the painting of the miraculous preservation of the relic on an occasion when the reliquary had fallen into a canal from a bridge over which it was being carried in procession. These pictures are all in the Academy at Venice. His last great undertaking for the school of St. Mark's was the canvas representing the preaching of St. Mark at Alexandria, now in the Brera, which, at his death in 1507, he left to be completed by his brother. Gentile's fame as a painter has perhaps been somewhat eclipsed by that of his brother, but it is evident that in their lifetime he took the chief position in Venice. He was a profound student of perspective, and applied its rules with great success to the composition of his great historical scenes. The most famous of these was the series representing the story of the struggle with Barbarossa, which decorated the Ducal Palace. These all perished in the fire of 1577. Besides the works already mentioned there remain several smaller pieces by him; a portrait of Catherine Cornaro at Buda Pesth, a bust of St. Mark at Frankfort (early), a large Madonna Enthroned in Mr. Mond's collection, St. Peter Martyr, the portrait of a Mathematician and the head of a monk in the National Gallery; portrait of Doge Giovanni

The Miracle of the Holy Cross

From the painting by Gentile Bellini

Mocenigo in the Correr Gallery at Venice, while Lady Layard besides the portrait of Mohamet II. possesses an Adoration of the Magi in a style of composition recalling Jacopo's drawings, but with Eastern costumes showing that it was executed after his return from Constantinople. The qualities of Gentile's art which won him the unqualified admiration of his contemporaries consist in the subtle perfection of his composition, which, apparently free and naturalistic, is really controlled by a delicate sense of balance and proportion, and the exquisite harmony of his tones, while as a draughtsman he possessed a finer feeling for line than any other Venetian of the 15th century.

R. E. F.

BELLINI, Cavaliere GIACINTO, born at Bologna, in the early part of the 17th century, was a scholar of Francesco Albani. On leaving the school of that master, he was taken under the protection of the Count Odoardo Pepoli, by whom he was sent to Rome with Francesco Carracci, for the advantage of study. He was not long at Rome before he discovered an ability that recommended him to the patronage of Cardinal Tonti, who was so satisfied with his performances, that he procured him the knighthood of the order of Loretto. He painted in the manner of Albani, and his pictures possess much of the graceful style of that esteemed master. He was living in 1660.

BELLINI, GIOVANNI, was the son of Jacopo Bellini (q.v.). Of the date of his birth there is no certain evidence; Vasari describes him as older than his brother Gentile, but other authorities of the same period make him younger. Undoubtedly Gentile was regarded as the head of the family, and it is usual to assume, though the point must still be considered doubtful, that Giovanni was born a few years later, in the early thirties of the fifteenth century. He was brought up with his brother in his father's workshop and assisted him in his various undertakings, but, like Gentile, though to an even greater extent, he entered with enthusiasm into the new ideas of the Paduan school. Indeed, until 1460, when Mantegna left for Mantua, he kept close company with that artist, advancing with him *pari passu*. The works of this period, 'Crucifixion,' 'Transfiguration' and 'Pietà,' in the Correr Gallery, Venice; 'Blood of the Redeemer' and 'Agony in the Garden,' National Gallery, are executed in a manner which shows the influence of Mantegna and the study of Donatello's works at Padua, though the composition and grouping is derived from his father's style. After 1460 he began rapidly to divest himself of the rigid severity of the Paduan manner and to form his own essentially Venetian style. The earliest notice we have of him in Venice is of the year 1459, when he appears as a witness to a deed. That he devoted himself rather to small devotional pictures than to the great decorative designs which were the speciality of the Bellini family, accounts for the fact that, while we have far more of his works than of Jacopo's or Gentile's, his name occurs but rarely in contemporary documents. However, in 1470, he was engaged to paint a large design of the Deluge for the "school" of St. Mark's, where his brother had already been employed for some years. Towards the close of the seventies he must have journeyed to Pesaro, the home of his mother Anna, where he painted the great altar-piece of 'The Coronation of the Virgin' in the church of St. Francesco. 'The Transfiguration,' at Naples, was, we may suppose, another result of the same journey, since it contains a view of some of the notable buildings in Ravenna, which he would pass on his way to Pesaro. In 1479 he was back in Venice, and on his brother's departure for Constantinople, Giovanni was appointed to take his place in the redecoration of the Ducal Palace, a post which he was to relinquish on Gentile's return, though the sinecure with which he was rewarded was to continue for life. The altar-piece at Pesaro marks a new departure in Bellini's career: hitherto the great altar-pieces had been the speciality of the rival Muranese school, but from this time on Giovanni Bellini was continually employed in works of this kind. The first in Venice was probably 'The Madonna and Saints' for St. Giovanni e Paolo, which was destroyed by fire in 1867. So far as we can judge from reproductions, the effect of this lost masterpiece on the treatment of such motives in later Venetian art was momentous. To the eighties belong a large number of Bellini's works, the Frari Triptych, dated 1488, but probably begun rather earlier, Madonnas of the National Gallery and the Morelli Gallery at Bergamo; the Madonna between St. Catherine and Mary Magdalen, Academy, Venice. Then follows the celebrated 'Madonna and Saints,' painted for St. Giobbe, c. 1486, now in the Academy at Venice. To 1487 belong the dated 'Madonna and Child' and the 'Madonna between SS. George and Paul,' both in the Academy; while 1488 is the date of the 'Madonna and Doge Barbarigo' at Murano. It is difficult to assign with certainty any picture to the nineties, and we may assume that the artist's time was occupied in large decorative schemes in the Ducal Palace and at the school at St. Mark's. Nevertheless the small 'Allegory' in the Uffizi and the series of allegories in the Venice Academy may be assigned to this period. Between 1501 and 1504 he was engaged in painting for Isabella d'Este a small panel, now lost, representing 'The Adoration of the Child by the Virgin and various Saints.' Isabella had tried in vain to get Bellini to illustrate a subject from pagan mythology, a motive which Bellini declared to be too alien to his nature. To the year 1501 Agletti ascribes, though without adding authority, the great altar-piece representing the Baptism in Sta. Corona at Vicenza. Internal evidence would lead us to place it nearly ten years later. In 1505 Bellini completed the great altar-piece in Sta. Zaccharia, in which he rivalled the new style which his own pupil Giorgione was already developing. In 1507 he finished his brother's picture of 'St. Mark at Alexandria.' To 1510 belongs the 'Madonna and Child' in the Brera, while in 1513 he executed his last indisputable work, the altar-piece in St. Giovanni Chrysostomo in Venice. In 1514 he received payment from the Duke of Ferrara for the 'Bacchanals,' now at Alnwick Castle; but though the invention may be his, the execution is certainly due to one of his pupils, probably Basaiti. The work was finally completed by Titian. He died in 1516. In the last twenty years of his life Bellini was surrounded by a number of pupils and imitators, of whom Basaiti and Catena were the most important. His greatest pupil Giorgione had already, by the beginning of the 16th century, taken an independent line, and the new ideas which he and Titian formulated were resisted by Bellini's less independent pupils, who enjoyed the official recognition of the State until ousted by the superior

genius of Titian. Bellini's many remaining works enable us to trace very clearly his remarkably equable and steady growth through all the phases of 15th-century art. Up till 1460 he cultivated with Mantegna a rigid and searching delineation of form. After 1460 his style becomes increasingly suave, and the intense pathos of his first manner gives place to a calmer and more gracious sentiment. By the end of the eighties this growth culminates in the first germs of a new style in which atmospheric envelopment and rich harmonies of colour become the chief aims. In a sense, therefore, Bellini himself discovered the style of the early 16th century, which was carried to perfection by Giorgione. Besides the works mentioned above, we may note the following:

Bergamo.	*Lochis Gallery.*	Madonna.
,,	*Morelli Gallery.*	Two Madonnas.
Berlin.		Dead Christ.
Brera.		Madonna and Pietà.
London.	*Mr. Mond.*	Dead Christ.
,,	,,	Madonna.
,,	*Nat. Gall.*	Madonna.
,,	,,	Portrait of Doge Loredano.
Milan.	*Signor Crispi.*	Madonna.
,,	*Signor Frizzoni.*	Madonna.
Newport, U.S.A.	*Mr. Davis.*	Madonna.
Pesaro.		God the Father (*from a lost altar-piece*).
Rimini.		Pietà.
Venice.	*Ducal Palace.*	Pietà (*repainted & modified*).
,,	*Sta. Maria del Orto.*	Madonna.
,,	*Academy.*	Madonna (*similar to the one at Turin*).
,,	,,	Madonna with Choir of Angels.
,,	*St. Francesco della Vigna.*	Madonna and Four Saints. 1507.
Turin.		Madonna.

R. E. F.

BELLINI, Jacopo, was the son of Nicolo Bellini, a tinsmith living in Venice. Of the date of his birth we have no certain evidence, but from the fact that he became assistant to Gentile da Fabriano we may place it with probability in the early years of the 15th century. After he had acquired the rudiments of his art, probably under native Venetian artists, he became an enthusiastic follower of the new principles introduced by Pisanello and Gentile da Fabriano when these artists were invited to Venice to decorate the Ducal Palace. He followed Gentile to Florence, where in 1423 he got into trouble for defending his master's workshop against one Bernardo di ser Silvestri, whose attack was probably instigated by the jealousy of the native Florentine artists. To avoid complications he left Florence for a year, but on his return found that judgment had gone against him by default. He, however, compounded for the fine with his adversary, and after a public penance performed in 1425 he was quit. He seems to have returned to Venice, where, in 1429, we find him settled in the Confinio di S. Geminiano. In that year his wife Anna being with child made her will. From this it would appear that it was her first child, who was presently born, and whom we may identify with Gentile, named after his godfather Gentile da Fabriano. In 1436 Jacopo completed a fresco of the crucifixion in the chapel of St. Niccolò in the cathedral at Verona. This great work, which appears to have exercised a wide influence on the course of Venetian art, was destroyed in the 18th century, and is only accessible through an engraving by Paolo Calliari. In the dated inscription he declared himself a pupil of Gentile da Fabriano. In 1437 he joined the "School" or Mutual Benefit Society of St. John the Evangelist, for which he executed many important works, including a life of the Virgin and Christ; some of the subjects illustrated in this series are interesting as showing already in Jacopo's work the Venetian tendency to treat historical scenes in a genre spirit—thus the third picture of the series is described as 'the Virgin as a girl preparing sacerdotal vestments.' There can be no doubt that these large decorative paintings, every one of which has perished, were painted upon canvas in the usual Venetian manner, and not in fresco as was customary on the mainland. About 1440, as we learn from a sonnet by an otherwise unknown poet, Ulysses, he was on a visit at Ferrara, where he painted in competition with Pisanello a portrait of the young Lionel d'Este. In this contest, according to the verdict of Niccolo d'Este, Jacopo carried the palm. In 1452 we find him working for the "school" of St. Mary of Charity, and in the following year his own "school" gave him a subvention for the dowry of his daughter Nicholosia on her marriage with Andrea Mantegna. The entries cited hitherto show that the Bellini family were settled in Venice, and not as has been supposed at Padua. Nevertheless we must conclude that they kept up a close intercourse with the Paduan school. Squarcione, the Paduan master, certainly undertook commissions in Venice, while conversely we have records of an altar-piece finished in 1459 by Jacopo aided by his two sons, which was set up in the chapel of the Sacrament in the Santo at Padua. In 1466 he undertook another series of decorative painting, this time for the school of St. Mark's. The last record of a commission is dated 1470, and it was cancelled, owing probably to his death shortly after that date.

Considering the high reputation Jacopo Bellini enjoyed and the amount of his work of which we have documentary evidence, it is surprising and disappointing to find how little has survived. A damaged and repainted Madonna and Child in the Academy at Venice, a similar composition in the Tadini collection at Lovere, and a Crucifixion in the Gallery at Verona are the only indubitable works. An Annunciation at St. Alessandro in Brescia and another in private hands in England, together with a small panel of Christ in Limbo in the Gallery at Padua, are probably due to his hand. We are, however, able to study his genius more fully in two sketch books, one in the British Museum with drawings executed in pencil, and the other a later work containing pen drawings in the Louvre. In these sketches, which cover a large range of subjects, and display extraordinary fertility and freedom of invention, we can trace the wide-reaching influence which Jacopo exercised through his sons on the whole development of Venetian art, while even his son-in-law Mantegna is seen to have borrowed many motives therefrom. Jacopo's contact with Florentine art, and notably with Paolo Uccello, who worked in Venetia in the twenties and again in the forties of the 15th century, led him to attempt a more scientific construction of the picture space than he had originally learnt; while the influence of classical art is clearly seen in his treatment of the figure. Nevertheless he remained essentially a mediæval draughtsman, fluent and harmonious in his line, but wanting in any feeling for logical and naturalistic construction.

R. E. F.

Alinari photo] [*Naples Museum*

THE TRANSFIGURATION

BELLINIANO, VITTORE, who is considered to be identical with Bellini Bellini and Vittore di Matteo, was a native of Venice, and, according to Ridolfi, flourished about the year 1526. He painted historical subjects, and several of his pictures are in the Confraternity of St. Mark at Venice, and in the churches of the neighbouring towns.

BELLIVERT. See BILIVERT.

BELLOC, JEAN HILAIRE, who was born at Nantes in 1786, studied under Regnault and Gros, in Paris, and at first painted historical subjects; but he abandoned these for portraiture, in which branch of art he admirably succeeded. His portraits include those of the Duchess of Berri and other noted persons. He became Director of the Free School of Design in Paris, where he died in 1866.

BELLOTTI, PIETRO, was born at Bolzano, in 1625. He was a scholar of Girolamo Ferrabosco, under whom he became an excellent colourist. He painted some historical subjects; but was more employed in portraits, in which he was very successful. He was a good copyist of other painters. He died at Venice, in 1700.

BELLOTTO, BERNARDO, who was born at Venice, in 1724 or 1720, was the nephew of Antonio Canal, called Canaletto, the celebrated painter of the views in Venice, whose name he adopted, and by whom he was instructed in art. In imitation of his uncle, he also painted architectural and perspective views, in a very picturesque and spirited manner. He resided in Italy, in Germany—especially in Dresden—and in Poland. He died at Warsaw in 1780. The following are some of his best works:

Berlin.	*Gallery.*	Two Views in Pirna (*from the Suermondt Coll.*).
Cassel.	*Gallery.*	Views in Venice.
Darmstadt.	*Gallery.*	Venetian scene; *and others.*
Dresden.	*Gallery.*	Views of Dresden.
"	"	Views of Pirna.
"	"	Views in Poland.
"	"	Views in Italy.
		(*In all thirty-eight works.*)
Milan.	*Brera.*	Landscapes.
Munich.	*Pinakothek.*	View of Munich.
Petrsbrg.	*Hermitage.*	View of the Rialto, Venice.
Turin.	*Pinacoteca.*	Views of Turin.
Vienna.	*Liechtenstein G.*	View in Pirna.

He has etched, from his own designs, several views in Dresden, Warsaw, and Vienna, and other subjects, as follow:

A set of six Landscapes and Views.
A set of twelve architectural Ruins.
Fifteen Views in Dresden.
Eight Views in the environs of Dresden.
Three Views in Warsaw.

BELLUCCI, ANTONIO. See BELUCCI.

BELLUNELLO. See BERTHOLOTTI, ANDREA DI.

BELLY, JACQUES, a French painter and engraver, was a native of Chartres; he was born in 1609, and died at Chartres in 1674. He was a pupil of Simon Vouet, and resided for many years in Rome, where he executed his best known work, 'La Gallerie du Palais Farnaise de la ville de Rome,' a series of engravings after the frescoes of Annibale and Agostino Carracci, published in 1641.

BELLY, LÉON AUGUSTE ADOLPHE, a French landscape painter, was born at St. Omer, in 1827. He studied under Troyon and Rousseau. He spent much of the latter part of his life in the East, which furnished him with many subjects. He died in 1877. His best works are:

Twilight in November.
Fishers at Equilles.
The Desert of Nassoub. 1857.
The Plain of Djyseh.
Pilgrims going to Mecca. 1861. (*In the Luxembourg Gallery.*)
The Banks of the Nile.
Approach to an Egyptian Village.
The Dead Sea. 1866.
The Nile—near Rosetta.
Montauban in Sologne. 1877. (*In the Luxembourg Gallery.*)

BELMONTE Y VACAS, MARIANO. This landscape painter was a native of Cordova, and a professor of Fine Arts at Cadiz and at Valencia. He exhibited his works in the Spanish Exhibitions in 1858, 1860, and 1862, and obtained several prizes. He died at Valencia in 1864. Among his best paintings are:

A view of the Casa de Campo at Madrid.
The Cavern of Palomas at Valencia.

BELSKY, ALEXEI, a pupil of Girolamo Bon, worked in the second half of the 18th century. In the Hermitage at St. Petersburg there is an architectural piece by him, signed and dated 1789.

BELTRAFFIO, GIOVANNI ANTONIO, (or BOLTRAFFIO,) a nobleman who was born at Milan in 1467, and studied art under Leonardo da Vinci; but he painted only as an amateur. He died at Milan in 1516. Of his works, which are rather scarce, the following may be mentioned:

Bellaggio.	*Frizzoni C.*	Madonna and Child.
Berlin.	*Gallery.*	St. Barbara.
London.	*Nat. Gall.*	Madonna and Child.
Milan.	*Poldi Coll.*	Madonna and Child.
Naples.	*Museum.*	Infant Christ and St. John (*after Leonardo da Vinci*).
Paris.	*Louvre.*	A Virgin and Child, adored by the Casio Family (*once in the church of the Misericordia, at Bologna*).

BELTRANO, AGOSTINO, and his wife, ANIELLA (called ANIELLA BELTRANO-ROSA and ANNA DI ROSA), were Neapolitan painters and scholars of Massimo Stanzione, of whom Aniella was the niece. They are mentioned together, as they painted alike, and jointly prepared many pictures which their master afterwards finished. They were both painters of no common merit, as is shown by many altar-pieces and cabinet pictures in oil. Some, however, belong to Aniella alone, and are highly extolled; her uncle is suspected of having had a considerable share in them, as Guido had in those of Gentileschi. She was murdered by her husband in a fit of jealousy, in the year 1649, at the age of 36: he survived until the year 1665.

BELUCCI, ANTONIO, (or BELLUCCI,) who was born at Soligo, near Venice, in 1654, was a scholar of Domenico Difinico, and according to Orlandi painted several altar-pieces for the churches at Venice and Verona. He painted in Vienna, for Charles VI.; at the court of the Elector Palatine; and in London, at Buckingham House and elsewhere. He returned to his native country, and died at Soligo in 1726. In the church of the Ascension at Venice, is a fine picture by him of the 'Nativity.' In the Munich Gallery are a 'Psyche and the sleeping Cupid,' and a 'Venus and Cupid, riding on the waves;' and in the Dresden Gallery are a 'Venus, attended by Cupid, feeding a dove,' and a 'Madonna and Child.' Several of the land-

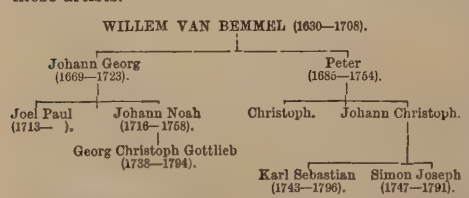
scapes of Tempesta are enriched with figures by Belucci.

BELVEDERE, Abate ANDREA, born at Naples in 1646, was, it is said, a scholar of Ruoppoli, and excelled in painting fruit and flowers. He was one of the artists employed by Charles II. of Spain; and in conjunction with Luca Giordano (who painted the figures), he executed several of the ornaments of the Escorial. His touch was firm and free, and was peculiarly adapted to the imitation of the still-life he represented, whilst his knowledge of chiaroscuro enabled him to give his works a natural and pleasing effect. He quitted painting for the study of literature, and died in 1732—according to some authors at Venice, to others at Florence.

BEMBO, BONIFAZIO, of Cremona, flourished from about 1455 to 1478. He was employed by Francesco Sforza at Milan and Padua, but after his patron's death he removed to Cremona. He painted there, in Sant' Agostino, full-length portraits, in fresco, of Francesco Sforza and his wife, Bianca, which have been much damaged by restoration. Pictures by him also remain in the cloister of La Colomba, at Cremona. Bembo was an able artist, spirited in his attitudes, magnificent in his draperies, and glowing in his colours.

BEMBO, GIANFRANCESCO, who was either younger brother or son of Bonifazio, flourished at Cremona till 1524. He is supposed to have visited Rome, and is thought to be identical with a painter who was there known as VETRIARIO. His works are seen in Cremona, in the cathedral of which city are an 'Adoration of the Kings,' and a 'Presentation in the Temple;' in San Niccolò is a 'St. Nicholas with the Virgin;' and in San Pietro is a 'Madonna,' dated 1524, his last known work. Bembo's pictures contain very slight traces of the antique: he resembles Fra Bartolommeo in point of colouring, but is inferior to him in the dignity of his figures and in his drapery. Rosini has given a print of a votive picture by him, the design of which has much of the grace and dignity of Raphael.

BEMMEL, VAN. A family of landscape painters of this name flourished, during the 17th and 18th centuries, at Nuremberg and elsewhere. Those whose biographies are given were the most noteworthy members of this numerous but somewhat unimportant family. The accompanying genealogical table is appended, in order to illustrate, in as short a space as possible, the relationships of these artists.



BEMMEL, PETER VON, the second son and pupil of Willem van Bemmel, was born at Nuremberg in 1685. He painted landscapes; and was especially successful in representing thunder-storms and winter-scenes. His works are seen in the galleries of Brunswick and his native city. He etched six plates of landscapes, and died at Ratisbon in 1754. His sons, CHRISTOPH and JOHANN CHRISTOPH VON BEMMEL, followed the art of their father.

BEMMEL, WILLEM VAN, a Dutch landscape painter, was born at Utrecht in 1630. He was the scholar of Herman Saftleven, and, like his instructor, excelled in painting landscapes. Not satisfied with the scenery of his native country, he went to Italy, and passed some years in making drawings of the most picturesque views in the environs of Rome. On leaving Italy he travelled through Germany, and settled at Nuremberg in 1662, where he met with great encouragement, and became the founder of a numerous family of artists. The studies he had brought with him from Italy were an excellent resource to him in the composition of his pictures, which were frequently enriched with figures by Roos and others. His landscapes have rarely found their way to England, but may be seen in the galleries of Vienna, Dresden, Augsburg, Frankfort, and Nuremberg. He etched six plates of landscapes which are dated 1654, and show the hand of a master. He died at Wöhrd, near Nuremberg, in 1708.

BENAGLIO, FRANCESCO, was a follower of Girolamo Benaglio, and is said to have painted a fresco at Santa Maria della Scala in 1476. There are still existing several frescoes by him in different churches in Verona. The dates of his birth and death are unknown.

BENAGLIO, GIROLAMO, a painter of Verona, flourished in the 15th century. An altar-piece, of the 'Madonna and Saints,' dated 1487, and several panels by him, are in the Verona Gallery.

BENARD, J. F., a French engraver, who resided at Paris about the year 1672, engraved several architectural and ornamental subjects for the work published at Paris by Jean Berain.

BENASCHI, GIOVANNI BATTISTA, Cavaliere, (or BEINASCHI,) a Piedmontese painter, was born at Turin, in 1636. He was instructed in the rudiments of art by Spirito, and then went to Rome, where he became the scholar of Pietro del Po; but afterwards formed his style from an imitation of the pictures of Lanfranco. The principal works of this artist are at Naples, where he painted several ceilings, and other works in fresco. He possessed an inventive genius, and was an able designer. He died in 1688. There is an etching by this painter of a 'Holy Family,' after Giovanni Domenico Cerrini, who was his intimate friend.

BENAVIDES, VINCENTE DE, a Spanish painter, born at Oran in 1637. He was a scholar of Francisco Rizi, at Madrid; he afterwards became a good painter in fresco, and was much employed in theatrical decorations. He was appointed painter to Charles II. in 1691, and died in 1703.

BENAZECH, CHARLES, a son of Peter Paul Benazech, was born in London in 1767. He studied under Greuze, and in Rome; he was in Paris during the Revolution, and is best known by his four pictures of 'Events in the Life of Louis XVI.,' which were engraved by Luigi Schiavonetti. He usually painted portraits, some of which he himself engraved. He died in 1794, in London.

BENAZECH, PETER PAUL, an engraver, who is said to have been born in London about the year 1744. He was a pupil of Vivares, and, according to Basan, worked some time at Paris, but returned to England. We have several plates by him of landscapes and other subjects, of which the following are the principal:

Peasants playing at Bowls; *after A. van Ostade.*
Fishermen; *after Vernet.*
Return from fishing; *after the same.*
A Calm at Sea; *after the same.*

Morning; *after the same.*
Four large landscapes; *after Dietrich;* engraved in 1770 and 1771. These are his finest prints.

BENCOVICH, Federigo, called 'Il Federighetto di Dalmatia,' was a native of Dalmatia, but was educated at Bologna; he flourished about the year 1753. He appears to have studied the style of Carlo Cignani, to whose firmness of design he approached more nearly than he did to the amenity of his colouring. He produced several estimable works at Bologna, Milan, and Venice, and in the church of the Madonna del Piombo at Bologna is an altar-piece by him of the 'Crucifixion of St. Andrew.' He was more employed in painting easel pictures than large works; many of the former are in Germany, where he resided some years.

BENDEL, Hans Sigmund, of Schaffhausen, in Switzerland, was an historical painter and lithographer, and attended the Academy of Munich, under Kaulbach. He commenced to paint a series of cartoons with scenes from Swiss history, but unfortunately died, in 1853, before they were completed. Among his other works are the illustrations for Goethe, for Pestalozzi's 'Lienhard und Gertrud,' for Hebel's 'Poems,' and for the 'Nüny Glöckly' (the Nine o'clock Bell) at Schaffhausen.

BENDZ, Wilhelm Ferdinand, who was born at Odense, in the island of Funen, in 1804, studied under Eckersberg in Copenhagen, and became a good painter of portraits and genre pieces. In 1831 he went by way of Munich to Italy, and died at Vicenza, in 1832. Of his works we may mention:

Portrait of the Pastor Hornsyld. 1825.
A Painter in his Studio. 1826. (*In the Copenhagen Gallery.*)
Interior of an Art Academy. 1826. (*In the Copenhagen Gallery.*)
A Sculptor in his Studio. 1827. (*In the Copenhagen Gallery.*)
Christian IV. at the Battle of Femern. 1828.

BENEDETTI, Mattia, was a native of Reggio, and a scholar of Orazio Talami. According to Averoldi, he flourished about the year 1700, and was esteemed as a fresco painter. One of his best works was the ceiling of the church of Sant' Antonio at Brescia.

BENEDETTI, Tommaso, who was born in London in 1797, went early to Vienna, where he spent the greater part of his life, and died in 1863. Amongst his best engravings are the following:

Portrait of the Emperor Francis I.; *after Ammerling.*
Portrait of the Emperor Francis I.; *after Kupelwieser.*
Portrait of the Duke of Reichstadt; *after Daffinger.*
Portrait of the Archduke Charles of Austria; *after Kriehuber.*
The Entombment; *after Titian.*
Madonna with the Cherries; *after Titian.*

BENEDETTIS, Domenico de. This artist was born in Piedimonte d'Alise about the year 1610. He was sent when young to Naples, where he was placed under the tuition of Fabrizio Santafede, and after studying some time under that master, he went to Rome, where he had the advantage of becoming a scholar of Guido, whose graceful and elegant manner he imitated with success. On his return to Naples, he was favoured with the protection of the king, whose palace he ornamented with several pictures; he also painted some works for the churches. Dominici mentions, as his best work, the ceiling of the church of Santa Maria Donna Regina, where he has represented, in the different compartments, subjects from the life of the Virgin Mary, entirely in the manner of Guido. He died in 1678.

BENEDETTO, Il. See Castiglione.

BENEDETTO, Fra. See Fiesole, Benedetto da.

BENEDICTO, Roque, an historical painter of Valencia, and scholar of Gaspar de la Huerta, for whose works the pictures of Benedicto are often mistaken. He was a better colourist than designer. His most distinguished picture is the 'Miracle of St. Francis de Paul feeding 3000 persons with a small quantity of bread.' He died at Valencia in 1735.

BENEFIAL, Cavaliere Marco, was born at Rome in 1684. Several of his works in that city prove him to have possessed very considerable ability. In the Academy of St. Luke is a fine picture of 'Christ and the Samaritan Woman;' and in the church of the 'Stimmate,' the 'Flagellation.' In the Palazzo Spada there is a saloon entirely painted by him, which is considered one of the finest productions of his time: and there are also preserved the cartoons for his great fresco work of the dome of the cathedral at Viterbo. He died in 1764.

BENET, Geronimo, painted portraits, figures of the Virgin and Christ, to which he gave considerable expression. He died at Valladolid in 1700.

BENEVIDES. See Ramirez.

BENFATTO, Luigi, who was born at Verona in 1551, was the nephew and scholar of Paolo Veronese, under whom he acquired a bold and vigorous style of painting. According to Ridolfi, he maintained for some time after the death of Paolo the celebrity of the school, and the splendid system of colouring established by that great master. He distinguished himself by many admirable works in public buildings at Venice. In the church of St. Nicholas is a grand composition by him, representing the Ascension of that saint to heaven, attended by a choir of angels, and figures emblematical of the virtues of Faith, Hope, and Charity, and in the Chiesa di Santa Marta are several pictures of the life of that saint. Many other works of Benfatto are mentioned by Ridolfi. He died in 1611.

BENING, Levina, was the eldest daughter of Simon Bening, a miniature painter of Bruges, and was instructed in miniature painting by her father. She married Georg Teerling of Blankenberghe, who came with her to England, where her remarkable talents recommended her to the notice of Henry VIII., Edward VI., and the queens Mary and Elizabeth; with the last of whom she was in great favour as late as 1570, but the time of her death is not recorded. She was also known in England as 'Levina of Bruges.'

BENING, Simon, a Flemish illuminator and miniature painter, was probably a native of Ghent, where his father, Alexander Bening, exercised the calling of a draughtsman and illuminator. Simon worked in Ghent, Antwerp, Brussels, and London, and died at Bruges in 1561. There is in the Manuscript Department of the British Museum a splendid example of his work, 'Arbre généalogique de la Maison souveraine de Portugal,' executed between the years 1530 and 1534.

BENINI, Sigismondo, was born at Cremona, about the year 1675, and studied under Angelo Massarotti. He excelled in painting landscapes, in which the gradation in the distances was well

observed, and the effects of light managed with great skill. His pictures are highly finished and very agreeably coloured. His talent was, however, confined to landscape, and when he attempted to introduce figures of his own, it always diminished the value of his works.

BENNETT, Charles H., was a designer on wood, whose first sketches appeared in 'Diogenes.' He also produced many illustrated children's books, as well as illustrations to the 'Pilgrim's Progress,' and sketches in 'Punch.' He died in 1867, aged 37.

BENNETT, William, a water-colour painter, was born in 1811. It is believed that he received his first lessons in art from David Cox. In 1848 he was made a member of the New Water-Colour Society, and contributed landscapes, chiefly of English scenery, to their exhibitions, until his death in 1871.

BENNETT, William James, a water-colour painter, was one of the 'Associated Artists' in 1808, and twelve years afterwards was elected an Associate of the Water-Colour Society. He painted views near Naples, and on the coast of Barbary. His last exhibited drawings were published in 1825.

BENNETT, William Mineard, born at Exeter in 1778, was a pupil of Sir Thomas Lawrence, and obtained some celebrity as a painter of portraits and miniatures—exhibiting at various times at the Academy. About 1835 he went to Paris, where he was patronized and decorated by Louis Philippe. In his later years he returned to Exeter, where he died in 1858.

BENOIST, Antoine, (called Du Cercle,) a French portrait painter, was born at Joigny (Yonne) in 1632. He became painter in ordinary and first sculptor in wax to Louis XIV., and was received into the Academy in 1681. There is at Versailles a remarkable medallion of Louis XIV. executed by him in coloured wax. He died in Paris in 1717.

BENOIST, Antoine, a French engraver, was born at Soissons in 1721, and died in London in 1770. He engraved, after Blackey, a portrait of Louis XV., King of France.

BENOIST, Guillaume Philippe, a French line-engraver, was born near Coutances, in Normandy, in 1725. He engraved, in a neat style, some portraits, and a few other subjects. He died in Paris in 1800. The following plates are by him:

PORTRAITS.

Galileo Galilei; *after F. Villamena.*
The President de Montesquieu.
Alexander Pope.
Rosen de Rosenstein, physician.
Sir Isaac Newton.
Blaise Pascal.
Albert Haller.
Mlle. Clairon, actress.
Jacques André Joseph Aved, painter; *after Aved.*

SUBJECTS.

Jupiter and Juno; *after Giuliano di Parma.*
Bathsheba bathing; *after Bounieu.*

BENOITS, Madame Marie Guilhelmine, whose maiden name was Laville-Leroux, and to whom Demoustier addressed his 'Lettres à Émilie sur la Mythologie,' was born in Paris in 1768. She painted many familiar subjects, and the portraits of several distinguished persons, among which are those of the Emperor Napoleon, and his wife, Maria Louisa. A portrait of a negress by her is in the Louvre. She died in 1826, in Paris.

BENOUVILLE, François Léon, an historical painter, who was born in Paris in 1821, and studied under Picot. His earliest exhibited works were, 'Mercury and Argus' (1839); 'The Hermit and the Slothful Knights' (1841), taken from an incident in Sir Walter Scott's 'Ivanhoe;' 'Judith' (1844); 'Esther' (1845). In 1845 he obtained the great prize of Rome, in history, with his picture of 'Jesus in the Judgment Hall.' In 1853 he exhibited a large picture of 'St. Francis of Assisi dying, blessing his native city,' which was purchased for the Luxembourg Gallery, and at once placed him in a distinguished rank in his art; it is now in the Louvre. To the Universal Exhibition of 1855 Bénouville sent 'Christian Martyrs entering the Amphitheatre,' and 'A Prophet of the Tribe of Judah killed by a Lion;' works more remarkable for their composition than their execution. In 1857 he exhibited 'The Two Pigeons,' 'Raphael seeing the Fornarina for the first time,' and 'Poussin on the banks of the Tiber.' About this time he painted the decoration of the interior of the Hôtel de Ville. Early in 1859 he completed two pictures, 'St. Clair receivng the body of St. Francis of Assisi,' and 'Joan of Arc,' which were exhibited in the Salon of that year. He also painted portraits. He received two second class medals in 1852 and 1855 respectively; a first class medal in 1853; and the decoration of the Legion of Honour in 1855. He died suddenly, in Paris, in 1859.

BENOUVILLE, Jean Achille, French landscape painter, born in Paris on the 15th of July, 1815, was a pupil of Picot, and gained the 'Prix de Rome' for landscape in 1845, having taken a third-class medal the previous year. After his return from Italy he principally exhibited scenes inspired by that country, together with landscapes taken from Central France up to about the year 1865. He obtained a mention in 1855, and a medal of the first class in 1863, in which same year he was decorated with the Legion of Honour on the 5th of July. His most important pictures of that date were 'A View of Rome from the Villa Borghèse,' 'The Coliseum, seen from the Farnese Gardens,' and 'The Arno near Tivoli.' He then made an expedition to Switzerland and painted various bits of the grand mountain scenery of that country. His earliest work, like his latest, was drawn from the environs of Paris, in which city he died on the 6th of February, 1891.

BENSHEIMER, Johann, a German engraver, medallist, and designer, by whom we have a set of portraits of the Electors of Saxony. He worked at Dantzic, Berlin, and Dresden, where he lived from 1670 to 1700. He marked his plates with the initials of his name, *J. B.*

BENSON, Giulio, who was born at Genoa, about the year 1601, was a scholar of Giovanni Battista Paggi. Soprano says that he was also an eminent architect. He painted history and perspective, was patronized by the Doria family, and executed some ornamental works in their palace. His most esteemed work is the 'Coronation of the Virgin,' painted in fresco in the church of the Nunziata. There are several of his oil paintings in the churches at Genoa; that of St. Domenico is much admired. He died in 1668.

BENT, Johannes van der. See Van der Bent.

BENTLEY, Charles, a painter of coast and river scenery, in water-colours, was born in 1806.

He was elected an associate of the Water-Colour Society in 1834, and a full member in 1844, and constantly contributed to their annual exhibitions. His subjects are views in France, Holland, and Italy, as well as on the shores of his native country. He died of cholera in 1854.

BENTLEY, JOSEPH CLAYTON, a line-engraver, was born at Bradford in 1809. His first attempt in art was landscape painting; but coming to London in 1832, he commenced to study engraving under R. Brandard. Some of his best plates were engraved for the Vernon Gallery, after Gainsborough, Callcott, and Linnell. Always of a weak constitution, his health entirely gave way under too persistent exertion, and he died in 1851.

BENTLEY, RICHARD, the only son of the eminent classical scholar Dr. Bentley, master of Trinity College, Cambridge, was an amateur artist of some celebrity towards the end of the last century. He is best known by his illustrations of the edition of Gray's works which Horace Walpole printed at Strawberry Hill. He died in 1782.

BENTUM, JUSTUS VAN, a pupil of Godefried Schalken, was born at Leyden in 1670, and died in 1727. He painted in the manner of his master. A picture by him of a 'Cake-seller' is in the Belvedere at Vienna.

BENVENUTI, DE'. See BOLOGNA, SIMONE DA.

BENVENUTO, GIOVANNI BATTISTA, called DELL' ORTOLANO, because his father, Francesco di Benvenuto, was a gardener, was born at Ferrara about the year 1490. By some writers his birth is placed as early as 1467. After studying some time in his native city, he went to Bologna, where, in 1512-13, he was influenced in his painting by the works of Raphael and Bagnacavallo. He painted in the style of Dosso Dossi. Barotti mentions several of the works of Benvenuto in his description of Ferrara, where they are highly esteemed. In the church of San Niccolò he painted, in 1520, the 'Virgin Mary and Infant Jesus,' with several Saints; in Santa Maria de' Servi the 'Nativity;' and in San Lorenzo the 'Adoration of the Magi.' From 1512 to 1524 he worked at Ferrara. He is supposed to have died, while still young, in 1525. His best work is a 'St. Sebastian, St. Roch, and St. Demetrius,' in the National Gallery — formerly in the parochial church of Bondeno, near Ferrara. In the Ferrara Gallery there are a 'Nativity' and a 'Christ in the Garden' by him.

BENVENUTO, PIETRO, who was born at Arezzo in 1769, studied the works of Andrea del Sarto at Florence, and those of Raphael at Rome. He was also much influenced by the style of J. L. David, and was considered one of the leading painters of the modern Tuscan school. His style is noble and elevated, although somewhat chargeable with coldness, his design pure and correct, and his colour often brilliant. He painted 'The Saloon of Hercules,' in the Pitti Palace, and the cupola of the chapel of the Medici. The last-named is one of the most important of his works; in it are represented eight grand subjects, taken from the Old and the New Testament, the four Prophets and the four Evangelists. It was under the superintendence of this artist that Carlo Lassinio engraved the subjects in the famous Riccardi Gallery, painted by Luca Giordano. He died at Florence in 1844, while holding the post of Director of the Academy. Amongst his best works may be mentioned the following:

Arezzo.	*Cathedral.*	Judith displaying the head of Holofernes to the assembled people (*engraved by Ricciani*).
Florence.	*Pal. Corsini.*	Pyrrhus killing Priam, after the taking of Troy (*engraved by the same*).
„	*S. Lorenzo.*	Scenes from the Old and New Testament — on the ceiling of the Choir chapel (*fresco*).
„	*Uffizi.*	His own Portrait.
Ravenna.	*Cathedral.*	The death of St. Chrysologus.

BENVENUTO DA GAROFALO. See TISI.

BENVENUTO (DI GIOVANNI) DEL GUASTA. See DEL GUASTA, BENVENUTO.

BENWELL, JOHN HODGES, born at Blenheim in 1764, studied in the Royal Academy Schools, and in 1782 gained a silver medal. Some of his works, such as his 'Auld Robin Gray,' 'Children in the Wood,' &c., were engraved. He used water-colours and crayons in an effective manner. He died in 1785, and was buried in Old St. Pancras churchyard.

BENWELL, MARY, a painter of portraits in crayons and in miniatures, exhibited her works at the Incorporated Artists' Society and the Royal Academy between 1760 and 1782. Her portrait of 'Queen Charlotte' was engraved by Richard Houston. Late in life she married a Mr. Code, and resided at Paddington, where it is believed she died soon after 1800.

BENZONO, ANTONIO, was a Veronese painter of the 16th century, and a disciple of Francesco Carota. The Gallery at Verona possesses a 'Virgin and Child, between St. Jerome and St. George,' signed and dated by him in 1531. No dates are given of his birth or death.

BER, JACOB, (commonly called JACOBBER,) was born at Bliescastel, in Bavaria, about 1806, and studied under Gerard van Spaendonck. He held for a long time the post of flower and fruit painter at the porcelain factory at Sèvres. Ber received numerous medals for his fruit and flower paintings, and the cross of the Legion of Honour. He died in 1864.

BÉRAIL, FRANÇOIS, a French painter and geographer, was born in 1665 at Châteaudun, where he died in 1732. There is a view of the Royal Abbey of the Magdalen at Châteaudun, engraved after him by J. B. Scotin.

BERAIN, JEAN, 'the elder,' a French painter, was born in Paris about the year 1638. He was appointed in 1674 "dessinateur de la Chambre et du Cabinet du Roi," in which capacity it was his duty to design the scenery and costume for the court fêtes and ballets. He died in Paris in 1711.

BERAIN, JEAN, 'the younger,' who was born in 1674, and died in 1726, succeeded his father, Jean Berain the elder, as draughtsman to the king, and etched several plates, mostly from his own designs, in very neat manner, though rather stiff and formal; among others are the following:

Twelve plates — Of the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.
The Mausoleum for the Funeral of Maria Anna Christina Victoria of Bavaria.
Devices for a Funeral Ceremony.

BÉRANGER, CHARLES, a French painter of animals and fruit, was born at Sèvres in 1816. He was a pupil of Paul Delaroche, and died in Paris in 1853.

BERARDI, FABIO, an Italian engraver, born at Siena in 1728. He went to Venice when young

and learned the art of engraving under Joseph Wagner. He has engraved several plates of historical and other subjects, chiefly after later Venetian painters:

St. Seraphinus worshipping the Cross, half length; frontispiece. 1767.
A Woman sleeping, surprised by a Sportsman; *after Piazetta.*
Four Pastoral Subjects; *after the same.*
Isaac blessing Jacob; *after J. B. Pittoni.*
The Sacrifice of Gideon; *after the same.*
Jacob and Rachel; *after J. Varotti.*
Hagar and Ishmael in the Desert; *after J. Varana.*
Six Views in Venice; *after Canaletto;* engraved by *Berardi* and *Wagner.* 1742.

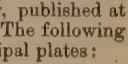
BERCH, VAN PLATTEN. See PLATTEN-BERCH.

BERCHEM. NICOLAAS (or CLAAS, the shortened form) PIETERSZ is commonly known as BERCHEM or BERGHEM. By several writers this has been assumed to be a mere nickname, and various reasons have been given for its origin. But inasmuch as he is entered in the town-records as Berchem, and that he adopted it for the signature on his works, it may to all intents and purposes be considered a surname. He was born at Haarlem in 1620. His father, whose name was Pieter Claasz, was known as Pieter Claasz van Haarlem, and it was from him that Nicolaas received his first instruction in art. He afterwards studied under Jan van Goijen, N. Moeijaert, De Grebber, with Jan Wils, whose daughter he married, and with Weeninx. The pictures he painted in the early part of his life have some resemblance to the works of Weeninx, although touched with more delicacy; and, like the pictures of that master, they represent seaports and embarcations. He afterwards formed for himself a different and a more interesting manner, representing landscapes of most delightful scenery, enriched with architectural ruins, and decorated with charming groups of figures and cattle. His pictures of those subjects are superior to any painter of his country, except his contemporary Jan Both, and there appears to have been some degree of rivalry between these celebrated artists. It is related that a great encourager of art, a burgomaster of Dordrecht — Van der Hulk by name—engaged Berchem and Both to paint each a picture, for which they were to receive remuneration, and the one whose work should be thought the better was to have a certain sum, in addition, as premium. The two painters did their best, and on showing their work to their patron he assured them that their admirable performances had deprived him of the capability of preference, and that, as they had both reached the perfection of the art, they were both entitled to the premium, the prize of fame. Berchem's painting is No. 1076 in the Hermitage, St. Petersburg. Descamps considered it his masterpiece. From the subjects and the manner of many of his paintings it has been concluded that Berchem made a journey to Italy, though no precise information on the subject is to be obtained. He died at Amsterdam in 1683. The following is a list of his best paintings, in the public collections of Europe: they are not uncommonly seen in the private galleries of England:

Amsterdam.	*Museum.*	Winter Landscape (*dated* 1647
,,	,,	The three flocks of Sheep.
,,	,,	Cattle crossing a Ford (*dated* 1656).
,,	,,	The Ferry-boat.
,,	,,	Landscape and Figures (*executed in conjunction with Van der Hagen*).
Berlin.	*Museum.*	Winter landscape (BERCHEM F).
,,	,,	Mythological scene in a Landscape (BERCHEM F).
,,	,,	The Halt at the Inn (BERCHEM F).
,,	,,	The Halt at the Forge (BERCHEM).
,,	,,	Female Head (*a study*).
Brunswick.	*Gallery.*	Pomona and Vertumnus.
Brussels.	*Museum.*	Landscape with Ruins.
,,	,,	Repose in the Meadow.
Cassel.	*Gallery.*	A Forge (BERCHEM).
Darmstadt.	*Gallery.*	Herdsmen and Cattle.
Dresden.	*Gallery.*	Angels appearing to the Shepherds (*signed* BERIGHEM, 1649).
,,	,,	A Sunset (BERCHEM).
,,	,,	Landscapes (*eleven*).
Dulwich.	*Gallery.*	Landscape with Figures.
,,	,,	Wood Scene.
,,	,,	Landscape (*called* 'Le Soir').
,,	,,	Landscape (*called* 'Le Midi').
Hague.	*Museum.*	Landscape (BERRIGHEM, 1648).
,,	,,	The Boar Hunt (BERCHEM, 1659).
,,	,,	Italian Ford (BERCHEM, 1661).
,,	,,	Attack on a Convoy in the Mountains (BERCHEM).
London.	*Nat. Gall.*	Crossing the Ford (BERCHEM PINXT)
,,	,, ,,	Landscape with Ruin (BERCHEM).
,,	,, ,,	Italian Landscape (BERCHEM).
,,	,, ,,	Ploughing (BERCHEM).
,,	,, ,,	Landscape (BERCHEM, 165—).
Munich.	*Pinakothek.*	Landscapes.
,,	,,	*And others; in all, eight works.*
Paris.	*Louvre.*	View near Nice (C. BERGHEM).
,,	,,	Landscapes with Animals (C. BERGHEM F. 1653).
,,	,,	The Ford (BERCHEM F. 1650).
,,	,,	*Eight other Landscapes with Animals.*
Petersburg.	*Hermitage*	Angels appearing to the Shepherds (BERCHEM).
,,	,,	The Repose in Egypt (BERCHEM).
,,	,,	The Rape of Europa (BERCHEM, 1649).
,,	,,	Autumn (N. BERCHEM).
,,	,,	Halt of Huntsmen (BERCHEM. No 1076; *one of his best works*).
,,	,,	Italian Scenes.
,,	,,	*And others; in all, sixteen works.*
Vienna.	*Gallery.*	Landscapes with Figures and Herds (*five*).
,,	*Liechtenstein Gal.*	Death of Dido.
,,	,,	Judgment of Paris.
,,	,,	Landscape (*and others*).

Berchem sometimes signed his name C. Berchem, the C standing for Claas, and also, in early life, Berighem, or Berrighem. He occasionally painted animals in the works of other masters, as Ruisdael, Hobbema, Jan Wils, and others. The style of Berchem is excellent; he painted with surprising facility, yet his pictures have all the finish that could be wished. Extremely happy in the choice and arrangement of his compositions, he has given a singular grace and beauty to his figures, without departing from the propriety of costume. The distribution of his masses, and his arrangement of light and shade, are masterly and intelligent; and the delicate gradation of his aërial perspective, the light floating of his skies, and the transparency of the water, have never been surpassed by any painter of his country.

This celebrated artist has also amply contributed to the portfolios of the collector, by the numerous exquisite drawings and etchings he has left us of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter. There is a descriptive catalogue of the etchings of Berchem, by Hendrik de Winter, published at Amsterdam in 1767. The following list comprises his principal plates:



SETS OF PRINTS ETCHED BY BERCHEM.

Six plates of Cows, with the title, called the Milkmaid *C. Berghem, fec. et exc.* 1634 to 1644.
Six of Sheep; in the title print, a woman sitting on a stone.
Six of Goats; in the title print, a man sitting with a dog.
Eight of Sheep; in the title print, a woman standing near a rock.
Eight of Sheep and Goats; in the title print, a man.
Five larger plates upright, one dated 1652; all marked *Berghem, fec.*
Four smaller plates of different animals, lengthways; marked *N. B.*
Six of the Heads of Sheep, Goats, &c.; small; scarce.

SINGLE PRINTS ETCHED BY BERCHEM.

A Cow drinking; *Berchem, fec.* 1680.
A Cow watering; *C. P. Berghem, inv. et fec.*; fine and rare.
A Landscape, with two Cows lying, and one standing; *Berghem, fec.*
A Landscape, with Cows, and a man riding on an Ass; *N. Berghem, fec.*
A Landscape, with a Woman bathing her feet in a Brook, and a Man behind leaning on a Stick, with Animals and Figures, and a Ruin in the distance.
A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes. Called 'The Bagpiper;' fine.
A Landscape, with a Man playing on the Flute, and a Woman sitting; without a mark; scarce.
A Landscape, with a Man standing, and a Woman seated suckling a child; without a mark; very scarce.

BERCHET, PIERRE, a French painter, born in 1659. He was a scholar of Charles de la Fosse, under whom he studied till he was found capable of undertaking some works in the palaces in France. He came to England in 1681, and met with employment in ornamenting the houses of some of the nobility. His best work is the ceiling of the chapel of Trinity College, Oxford, where he has represented the 'Ascension.' He died in London in 1720.

BERCK-HEIJDE, GERRIT, (BERKHEYDEN, or BERKEYDON,) the younger brother of Job Berck-Heijde, was born at Haarlem in 1638. The success of his brother encouraged him to become a painter, and he was assisted by his instruction. He entered the guild of St. Luke in 1660. These artists appear to have been bound to each other by the most affectionate attachment; their pursuit of the same profession, instead of producing jealousy or ill-will, seems only to have inspired them with a laudable emulation, and a desire of contributing to each other's celebrity. It is said that they resided together with their sister Aechje. Gerrit painted at Cologne, Heidelberg, Haarlem, and Amsterdam. He died at Haarlem in 1698. The pictures of Gerrit Berck-Heijde are faithful representations of the principal towns in Holland and Germany, painted with great neatness, and well coloured. They are sometimes ornamented with figures by Job, who surpassed his brother in that branch of art.

Amsterdam. *Museum.* View of Dam at Amsterdam (*signed and dated* 1677).
Antwerp. *Museum.* View of Amsterdam (*signed* GERRIT BERCK HEIJDE, HAERLEM, 1668).
Berlin. *Museum.* View of the Hague (*signed* G. BERCK-HEYDE).
Dresden. „ A public place, with antique buildings and figures (*signed*).
„ „ A Hawking Party (*signed*).
Frankfort. *Städel.* The Stadhuis, Amsterdam (*signed*).
„ „ View of Amsterdam, showing the two Synagogues (*signed*).
Rotterdam. *Museum.* View of Cologne (*signed and dated* 1673).
Petersburg. *Hermitage.* Houses on the canal, Haarlem.
„ „ Hunting party (*signed*).

BERCK-HEIJDE, JOB, (BERKHEYDEN, or BERKEYDON,) was born at Haarlem in 1630. He studied under a painter, Jacob Willemsz de Wet, but by a natural inclination for art, he employed himself, when young, in making sketches of the environs of Haarlem, and the commendation bestowed on his first essays encouraged him to adopt art as a profession, and he entered the guild of St. Luke in 1654. His genius led him to paint landscapes and views of the Rhine, which he represented in a very pleasing manner, and his attentive observance of nature enabled him to give an appearance of air and sunshine to his pictures, which produces a very agreeable effect. He decorated his landscapes with small figures, tolerably correctly drawn, and very neatly touched. He sometimes painted village feasts and merry-makings, which are not without considerable merit. In company with his brother Gerrit, he travelled through Germany, and was for some time in the employment of the Elector Palatine, for whom he painted several pictures, and by whom he was presented with a gold chain and medal. He returned with his brother to Holland, where he met with great encouragement. He died at Haarlem in 1693. The following are some of his best works:

Amsterdam. *Museum.* View of Haarlem (*signed*).
„ Church Interior.
Berlin. *Museum.* Winter Landscape (*signed* J. BERCK-HEYDE).
Brussels. *Arembery Col.* View of the Old Bank at Amsterdam. 1678.
Dresden. *Gallery.* View of the Town-hall at Amsterdam (*signed* J. BERCK HEYDE).
„ „ Interior of the Cathedral of Haarlem (*signed and dated* 1665).
Rotterdam. *Museum.* The old Exchange at Amsterdam (*signed*).
Petersburg. *Hermitage.* Views in Amsterdam (*signed*).

BERDELLÉ, JOHANN BAPTIST, born at Mentz in 1814, studied first at Düsseldorf, under Schadow, and showed a great talent for portrait painting. When visiting Munich, in 1840, he was persuaded by Genelli to devote himself entirely to historical painting. He became a follower of C. Rahl, and painted in the manner of the Venetian artists of the 16th century. He executed some frescoes in the Polytechnikum at Munich, where he died by suicide in 1876.

BERENGUER, Fra RAMON, Prior of the Chartreuse of Scala Dei, in Catalonia, painted, about the middle of the 17th century, a series of small pictures for the cloister, from the History of St. Bruno and the Order, for which he is said to have made copies at Parma from the celebrated works of Carducho, whose style he imitated with tolerable success.

BERETTINI. See BERRETTINI.

BERG, MAGNUS, who was born in Norway in 1666, was a painter and sculptor. He was instructed by Andersen, court painter in Denmark.

BERG, NICOLAAS VAN DER. See VAN DER BERG.

BERG, VAN DEN. See VAN DEN BERG.

BERGAMASCO, IL. See CASTELLI, GIOVANNI BATTISTA.

BERGAMO, ANDREA DA. See CORDELLE AGI.

BERGE, AUGUSTE CHARLES DE LA. See DE LA BERGE.

BERGE, P. VAN DER. See VAN DER BERGE.

BERGEN, DIRK VAN DEN, (or BERGHEN). See VAN DEN BERGEN.

BERGEN, NICOLAAS VAN, who was born at Breda in 1670, imitated the manner of Rembrandt; he painted subjects of history, interiors, and conversation-pieces. He died at Breda at the age of 29.

BERGER, DANIEL, an engraver, was born at Berlin in 1744. He was instructed in the art by his father, who did not attain great celebrity: he also studied under G. F. Schmidt. He engraved several portraits of the Royal Family of Prussia and other distinguished personages, and many historical and other subjects, principally after the painters of his country. In 1787 he was appointed rector and professor of engraving of the Academy at Berlin. He died in 1824. Among others we have by him the following plates:

The Death of Major de Kleist; *after D. Chodowiecky.*
The Virgin and Child; *after Correggio.*
A Bust of a Man with a gold chain; *after G. van den Eckhout.*
The Death of General Schwerin; *after J. C. Frisch.*
The Virgin Mary; *after Raphael.*
Servius Tullius; *after Angelica Kauffmann.*

BERGERET, PIERRE NOLASQUE, a French historical, landscape, and portrait painter, who was born at Bordeaux in 1780, was a pupil of the elder Lacour, of Vincent, and of David. His subjects are of the most interesting kind, whether taken from national histories or particular facts relating to individuals. Many of his pictures have been placed in the Luxembourg and other royal palaces. The bas-reliefs on the column of the Place Vendôme were designed by him; he painted four of the portraits for the hall of the chancellors, and made designs for the medals struck at the Mint. Many of his pictures have been engraved; and some serve as illustrations to editions of Boileau, La Fontaine, and other French classics. Bergeret died at Paris in 1863.

BERGHE, VAN DEN. See VAN DEN BERGHE.

BERGHEM. See BERCHEM.

BERGLER, JOSEPH, was born in 1753, at Salzburg. He was Director of the Prague Academy, and author of numerous etchings; during his sojourn in Rome he made a particular study of the works of Raphael. He was patronized by Cardinal Auersperg and Count Thun. His paintings had little transparency, and were wanting in reality of colour, but he made some good portraits. He died at Prague in 1829.

BERGMANN, GEORG, who was born at Celle, near Hanover, in 1821, studied at the Düsseldorf Academy from 1843 to 1847; and became a painter of historical and biblical subjects. He died in 1870. He executed amongst others:

Madonna and Child. 1847.
Madonna and Child. 1850.
The Death of Charles V. 1851. (*Purchased by the King of Hanover.*)

BERGMANN, IGNAZ, born at Munich in 1797, studied painting under Langer at the Academy of that city. He painted portraits in oil, but is better known as a lithographer.

BERGMÜLLER, JOHANN GEORG, was born at Türkheim, near Augsburg, in 1688, and studied under Andreas Wolf. He painted history and portraits after the manner of Carlo Maratti. Some of his works are to be seen in the churches and houses of Augsburg, where he resided, and where he died in 1765. He is chiefly known by the engravings which he made from his own designs. Among others we have the following:

Four—the Baptism of Christ, the Transfiguration, the Resurrection, and the Ascension.
The Conception.
The Virgin Mary caressing the Infant Christ.
The Death of St. Joseph; inscribed *S. Joseph moriens.*
Christ on the Mount of Olives.
Sancta Catherina Victrix.
St. Sebastian, Martyr.
The Virgin and Infant Jesus presenting the Rosary to St. Dominick.
St. Francis kissing the Foot of the Infant Jesus.
An emblematical subject on the Misfortunes of the Times: inscribed *Tumultum adduxit tempus.*
Justice and Peace; *Justitia et Pax, &c.*
The Four Seasons. 1730.
Four of the Signs of the Zodiac; *I. G. B.* 1730.
Five figures of Women, emblematical of the Virtues.

BERGUNZONI, LORENZO, who was born at Bologna in 1646, was first a scholar of Giovanni Battista Bolognini, but afterwards studied under Guercino. His first attempts were in historical subjects, in which he had some success; but having painted the portraits of some persons of distinction at Bologna, he met with such encouragement, that he devoted himself entirely to that department of the art in which he excelled.

BERJOT, ANTOINE, a French flower and miniature painter, was born at Lyons in 1753, and died there in 1843. The Musée of that city possesses many of his works.

BERKHEYDEN. See BERCK-HEIJDE.

BERKMANS, HENDRIK, a Dutch painter, born at Klundert, near Willemstad, in 1629. His first master was Thomas Willebort, under whom he studied some time. He afterwards became a scholar of J. Jordaens. On leaving that master, he painted some historical pictures which gained him reputation, but the encouragement he met with in painting portraits induced him to forsake a path which promised to lead him to celebrity. Such was the desire of possessing his portraits, that it was with difficulty he could fulfil his engagements. He painted the Count of Nassau, the Admiral de Ruyter, and many of the most distinguished personages of his country. His best work is a large picture of the 'Company of Archers,' in the town-hall at Middelburg, where he died in 1690.

BERLINGHIERI, BARONE, was the son of Berlingherus, a Milanese, who was still living in 1250. He executed several painted crucifixes; amongst others one for the Pieve of Casabasciano, in 1254; and another in 1284 for Sant' Alessandro Maggiore, at Lucca. He had two brothers. BONAVENTURA BERLINGHIERI is known to have painted several panels and wall-paintings, at Lucca, in 1235 and 1244, as well as a 'St. Francis of Assisi,' painted in 1235 for the church of San Francesco, of Pescia. MARCO BERLINGHIERI, known as a miniature painter, executed an Illuminated Bible, finished in 1250.

BERLINGHIERI, CAMILLO, was born at Ferrara in 1596. He was the scholar of Carlo Bononi, and proved himself a very reputable painter of history. His works are chiefly at Ferrara and at Venice, where he was called 'Il Ferraresino.' In the church of San Niccolò, at Ferrara, is a fine picture, by him, of the 'Miracle of the Manna,' and in Sant' Antonio Abate, the 'Annunciation.' He died at Ferrara in 1635.

BERNA. See BARNA.

BERNABEI, PIER ANTONIO, called DELLA CASA, a native of Parma, flourished about the year 1550.

He was not a scholar of Parmigiano, as has been asserted, but was rather a follower of the style of Correggio. Although Orlandi contents himself with styling this excellent artist *Pittor non ignobile*, his great work of the cupola of La Madonna del Quartiere proves him to have been one of the ablest fresco painters of his time in Lombardy. It represents a 'Multitude of the Blessed,' a grand composition, copious without confusion; the figures designed in a Correggiesque style, with great relief, and a vigour of colouring which has still preserved its original freshness. There are other considerable works by this master at the Carmelites, and in other public places at Parma.

BERNAERD, NICAISE, a Flemish painter of animals and flowers, was born at Antwerp in 1608, and was a scholar of Frans Snyders. The subjects of his pictures bear a great resemblance to those of his master, and it is certain that they have been sold as the genuine productions of Snyders. He went to Italy, and on his return settled in Paris, where his works were much appreciated. He was admitted into the Academy in 1663, and died in 1678. There are two paintings by him in the Louvre, where he is called NICASIUS. Zani places his birth in 1593, and his death in 1663.

BERNAERTS, BALTHAZAR, (or BERNARD). The name of this engraver is affixed to several plates of biblical subjects, engraved from the designs of Bernard Picart, published at Amsterdam in 1720. They are executed in a very indifferent style.

BERNARD, —, a Neapolitan painter, born in 1680, was a scholar of Solimena, whose manner he studiously followed. He died in 1734.

BERNARD, JAN, a copyist of Paul Potter and Berchem, born in 1765, died in 1833. He was a member of the Institute, and of the Academy of Fine Arts at Amsterdam.

BERNARD, L., a French engraver who flourished towards the close of the 17th century, has left us amongst others the following plates:

Portrait of Louis XIV.; *after Poerson.*
Portrait of Sébastien le Prestre de Vauban; *after De Troy.*
Shepherd with his flock; *after J. Forest.*

BERNARD, SAMUEL, a miniature painter and engraver, the son of Noel Bernard, a painter, was born in Paris in 1615. He was a scholar of Simon Vouet and of Louis du Guernier, and made some attempts at fresco painting, but not succeeding to his expectation, he for some time painted miniatures, but finally devoted himself entirely to engraving. He became Professor of the Academy, and died in Paris in 1687. He engraved several plates, both in line and in mezzotint, of which the following are the principal:

Charles Louis, Duke of Bavaria; *after Van Dyck.*
Louis du Guernier, miniature painter.
Philip, Count of Bethune.
Anne Tristan de la Beaume de Luze, Archbishop of Paris; *after De Troy.*
The Apparition of St. Peter and St. Paul to Attila; *after Raphael. His best work.*
The Young Astyanax discovered by Ulysses in the Tomb of Hector; *after Bourdon.*
The Crucifixion; *after Ph. de Champagne.*
The Virgin Mary, with the dead Christ; *after the same.*
The Ascension; *after the same.*
An allegorical subject of Concord.
The Flight into Egypt; *after Guido.*

MEZZOTINTS.

The Portrait of Louis XIV.; oval.
Sebastian, le Prestre de Vauban; *after F. de Troy.*
The Nativity; *after Rembrandt.*
A Herdsman driving Cattle.
An Ox Market; *after B. Castiglione.*
The Repose; called *La Zingara; after Correggio.*

BERNARD, THE LITTLE. See SALOMON.

BERNARD OF BRUSSELS. See ORLEY.

BERNARD, THEODORE. See BARENTSEN, DIRK.

BERNARDI, FRANCESCO, called BIGOLARO, was a native of Verona, and a disciple of Domenico Feti. He painted historical subjects in the first half of the 17th century.

BERNARDINO DA TREVIGLIO. See ZENALE.

BERNARDINO DI BETTO. See BIAGIO.

BERNARDINO DI GIROLAMO was a Friulan, who lived at Udine in the 16th century, and decorated the churches at Lestizza and Cormons with frescoes in 1511 and 1518. At the Townhall of Udine, is a 'Coronation of the Virgin,' by him. No records remain to show the dates of his birth or death.

BERNARDUS DE FLORENTIA. See FLORENTIA, BERNARDUS DE.

BERNASCONI, LAURA, or LUCIA, a Roman lady, who was a scholar and imitator of Mario Nuzzi, better known as Mario de' Fiori. Her works, like those of her preceptor, have lost much of their original beauty, owing to the use of some seductive, but treacherous, vehicle that gave brilliancy at first, but in the lapse of years has changed to opacity, giving them a black and squalid appearance. The dates of her birth and death are not exactly stated, but she was living in 1674.

BERNATZ, MARTIN, who was born at Speyer in 1802, commenced to study art somewhat late in life, in the Academy at Vienna. He journeyed with Dr. Schubert to Palestine, Abyssinia, and elsewhere, and made many valuable views of the scenery, which he afterwards published in lithography. He settled as a landscape painter at Munich, where he died in 1878.

BERNAZZANO, CESARE, a Milanese painter, who flourished about the year 1536. He painted landscapes, animals, and fruit, in which he excelled, particularly as a colourist. The figures in his landscapes are generally painted by Cesare da Sesto, a scholar of Leonardo da Vinci, under whom Bernazzano himself is said to have studied. Wonderful things are related of this artist, parallel with the stories told of Zeuxis, Protogenes, Apelles, and other painters of antiquity.

BERNETZ, CHRISTIAN, who was born at Hamburg in 1658, and died in 1722, was a painter of still-life subjects. A picture by him is in the Cassel Gallery.

BERNIERI, ANTONIO, who was born at Correggio in 1516, was first instructed by Allegri; on the death of that master he went to Venice, and attended Titian's school. He visited Rome, and returning to Venice worked there until 1563. He died at Correggio in 1565. Bernieri was an eminent painter of miniatures. He is sometimes called 'Antonio da Correggio.'

BERNINGROTH, JOHANN MARTIN, the son and pupil of Martin Berningroth, was born at Leipsic in 1713. He engraved several plates for the booksellers, but he is best known as an engraver of portraits, neatly executed in the style of his father. He died at Leipsic in 1767. His principal works are:

Frederick Augustus III. King of Poland.
Frederick Christian, Prince Reg. Pol.

John Adolphus, Duke of Saxe-Weissenfeld. 1745.
This is considered his best plate.
Sebastian Felix, Baron von Schwannenberg.
Christianus, Prince of Denmark.
John Gottfried Richter, Antiquary.

BERNINGROTH, MARTIN, a German engraver, born at Ramelsburg in the county of Mansfelden, in 1670. He resided at Leipsic, where he engraved a great number of portraits in a tolerably neat manner, among which are:

Prince Leopold of Anhalt-Dessau, on horseback.
Frederick Augustus II. King of Poland.

He died at Leipsic in 1733.

BERNINI, GIOVANNI LORENZO, the sculptor and architect, was the son of Pietro Bernini, a Florentine painter and sculptor. He was born at Naples in 1598; and occasionally practised the art of painting. His own portrait painted by himself is in the Uffizi at Florence. He died at Rome in 1680. Milizia, in his *Vite degli Architetti*, gives a list of his works in sculpture and architecture. In France he is called 'Le Cavalier Bernin.'

BERNUIS, BARTOLOME DEL RIO, a Spanish painter, was a scholar of Gaspar Becerra. He chiefly practised his art at Toledo, where he held, for the last twenty years of his life, 1607-1627, the post of painter to the Chapter.

BERNYNCKEL, JOHANN, an engraver, whose works are little known. There is a small oval print by him of the 'Adoration of the Shepherds,' after Johann von Aachen, which is not without merit.

BERRAIN, JEAN. See BERAIN.

BERRÉ, JEAN BAPTISTE, born at Antwerp in 1777, painted subjects in the manner of Weenix. He afterwards settled in Paris, where his pictures are esteemed for their great finish and fine execution. He died in Paris in 1828.

BERRESTYN, C. V., a German engraver, who flourished about the year 1650. He engraved some plates of landscapes, among which is one representing a woody scene, signed with his name and the above date. It is very scarce.

BERRETTINI, PIETRO, (or BERETTINI,) commonly called PIETRO DA CORTONA, was born at Cortona in 1596. He was first instructed by Filippo Berrettini, his uncle, and afterwards by Andrea Commodi, whom he accompanied to Florence, and there entered the atelier of Baccio Ciarpi, where he devoted himself to the study of the antique, the reliefs of Trajan's column, and the works of Raphael and Michelangelo. He resided for many years in Rome. The first productions of Berrettini that excited attention, were two pictures, painted whilst he was yet very young, for the Cardinal Sacchetti, representing the 'Rape of the Sabines,' and the 'Battles of Alexander.' They attracted the notice of Pope Urban VIII., who commissioned him to paint a chapel in the church of Santa Bibiena, where Ciampelli, an artist of reputation, was at that time employed, and who regarded with contempt the audacity of so young a man venturing on so important a public undertaking; but Berrettini had no sooner commenced the work than Ciampelli was convinced of his ability. The success of that performance procured for him the commission for his celebrated work of the ceiling of the grand saloon in the Palazzo Barberini. It represents an 'Allegory of the History of the Barberini Family.' The richness of the composition, the perfection of the chiaroscuro, the harmony of the colour, and the splendour of the style, render it one of the most perfect specimens of decoration. It has been observed, that the drawing is not the most correct, and that the draperies have not the appearance of nature; but the acknowledged beauties of this great work are so agreeable and seductive, that it is impossible to contemplate it without admiration. After having finished the cartoons for some oil paintings for the mosaics of the dome of St. Peter's, Berrettini travelled through Lombardy, visited Venice, and returned to Rome, by way of Florence, where he was engaged by the Grand Duke Ferdinand II. to paint the saloon and four apartments in the Palazzo Pitti; here he represented the 'Clemency of Alexander to the Family of Darius;' the 'Continence of Cyrus;' the 'Firmness of Porsenna;' the 'History of Masinissa;' and other subjects. He did not entirely finish the works he had projected for the Grand Duke. Disgusted by the intrigues of some artists who were jealous of his reputation, he left Florence abruptly, and could never be prevailed on to return. His frescoes were finished by Ciro Ferri. On his arrival at Rome he continued to be loaded with commissions, and was employed by Alexander VII., who conferred on him the order of the Golden Spur. The works of Berrettini exhibit a most fertile invention and an uncommon facility of operation. His figures are not designed with scrupulous correctness, nor are the heads of his females strictly beautiful; but they have always a grace and loveliness that charm in spite of those deficiencies. If his colouring is not always chaste, it is agreeable, and possesses much of what the Italians call *Vaghezza*. His powers were particularly adapted to the great works that require to be executed in fresco, to which he gave a brilliancy and force nearly approaching to oil painting. Berrettini died at Rome in 1669. His best disciples were Dandini, Ciro Ferri, Francesco Romanelli, Pietro Testa, Luca Giordano, and Jacques Bourguignon. He was also an architect.

The following is a list of his principal paintings:

Brussels.	*Museum.*	Marriage of St. Catharine.
Cortona.	*S. Agostino.*	Virgin and Saints.
Dresden.	*Gallery.*	Mercury warning Æneas to hasten his departure from Carthage.
"	"	A Roman General addressing the consuls.
Dulwich.	*College.*	St. Martina triumphing over the idols.
Florence.	*Uffizi.*	Portrait of himself.
"	*Pitti Pal.*	Frescoes (*see text*).
Hague.	*Gallery.*	Holy Family.
London.	*Devonshire H.*	Landscape.
"	*Northbrook Col.*	Magdalene with Angels.
Milan.	*Brera.*	Virgin with Saints.
Munich.	*Pinakothek.*	Woman taken in adultery.
Paris.	*Louvre.*	Jacob and Laban.
"	"	Birth of the Virgin.
"	"	St. Martina before Alexander Severus.
"	"	Virgin and Child & St. Martina.
"	"	Romulus and Remus.
"	"	Dido and Æneas.
Petersburg.	*Hermitage.*	Holy Family.
"	"	Christ and the Magdalene.
"	"	Martyrdom of St. Stephen.
Rome.	*Barberini Pal.*	Allegory—fresco.
"	*Chiesa Nuova.*	Paintings on nave, dome, and tribune.
"	*S. Maria dei Cappuccini.*	Conversion of St. Paul.
Vienna.	*Gallery.*	St. Paul and Ananias.
"	"	Return of Hagar.

Vienna. *Gallery.* Marriage of St. Catharine.
„ *Schönbrun Coll.* Hercules.

BERRETTONI, Niccolò. This painter was born at Montefeltro, near Macerata, in 1637. He was the ablest scholar of Carlo Maratti, and painted historical subjects with skill. He was also influenced by Guido Reni and Correggio. One of his best pictures is an altar-piece in the church of Santa Maria, in Monte Santo, in Rome, representing a subject from the life of St. Francis. He was received into the Academy of that city in 1675, and died in 1682.

BERRIDGE, John, a pupil of Sir Joshua Reynolds, gained a prize at the Society of Arts in 1766, and exhibited portraits at the gallery of the Incorporated Society of Artists and at the Royal Academy between 1770 and 1785.

BERRUGUETE, Alonso, an eminent Spanish painter, was born at Paredes de Nava, in Castile, in 1480. When he had made some progress in the art, the fame of Michelangelo induced him to visit Italy, and he had the advantage of studying under that sublime master. He was the contemporary and friend of Andrea del Sarto, and made such improvement during his stay in Italy—both at Florence and Rome—that he returned to Spain eminently proficient both in painting and sculpture. He also excelled as an architect. He was the first artist who introduced the pure Italian style of the 16th century into Spain. The Emperor Charles V. took him under his immediate protection, appointed him one of his painters, and employed him in many considerable works at Madrid, in the palace of the Prado, and in the Alhambra of Granada. He was also patronized by Philip II. He died rich, at Alcala, in the year 1561, and was buried with the greatest magnificence at the expense of his sovereign.

BERRUGUETE, Pedro, a native of Paredes de Nava, and painter to Philip I. In 1483 he was employed with Rincon, by the Chapter of Toledo. to paint the walls of the old 'Segrario' of the cathedral. He also painted the cloister in 1495, and the vestry in 1497. Cean Bermudez ranks him as a painter with Pietro Perugino. His earliest known works are supposed to be those which he painted in conjunction with one Santos Cruz for the high altar of the cathedral at Avila. Berruguete died at Madrid about 1500.

BERSENEV, Ivan, a Russian engraver, born in Siberia in 1762. He was a scholar of Guttenberg, and afterwards of Bervic, at Paris; he executed several excellent plates, and died in 1790.

St. John the Evangelist; *after Domenichino.* (Orleans Gallery.)
The Tempter; *after Titian.* (Orleans Gallery.)
The portrait of Katharina Nicolaevna Orloff.

BERTANO, Giovanni Battista. See Ghisi.

BERTAUD, Marie Rosalie, a French engraver, was born in Paris in 1738. She was instructed in the art by St. Aubin and Choffard, and engraved several plates, the best of which are those after the pictures of Joseph Vernet, entitled:

Orage impétueux; *an oval plate.*
La Pêcheur à la ligne.
Le Rocher percé.
La Barque mise à flot.
La Pêche au clair de la Lune.
Les Pêcheurs Italiens.

BERTAUX, Jean DUPLESSIS. See Duplessis-Bertaux.

BERTELLI, Cristofano, an Italian engraver, a native of Rimini, in the Duchy of Modena, flourished about 1525. We have by him a few plates, executed with the graver in rather a stiff manner:

The Portrait of Ottavio Farnese, Duke of Parma.
The Conversion of St. Paul.
The Virgin and Child, with St. Augustine, St. Sebastian, and St. Helena, with St. Joseph sleeping.
The Virgin and Child, with St. George and other Saints.
The different Ages of Man.
The Virgin and Child, with St. Sebastian, St. Francis, and St. Roch; *after Correggio.*

BERTELLI, Ferrando, an engraver, was born at Venice about the year 1525. He engraved some plates after Venetian and other painters. By him we have:

A print, entitled *Omnium fere gentium, &c. Ven.* 1569.
Christ curing the sick; *after Farinati.* 1566.
The Crucifixion; *after Giulio Romano.*
Venus and Cupid; *after Titian.* 1566.
Specchio della Vita Humana. 1566.

BERTELLI, Luca. This engraver was probably a relation of Ferrando Bertelli. He has engraved several plates after the great Italian painters, and is said to have been a printseller. Some of his engravings are very scarce.

A Bust of Hippolita Gonzaga.
The Israelites tormented by Serpents; *after Michelangelo.*
The Baptism of Christ.
Christ washing his Disciples' feet; *Lucas, sc.*
The Flagellation.
The Crucifixion.
The Descent from the Cross; fine.
The Four Evangelists; *after Coxcyen.*
The Last Judgment; *after J. B. Fontana.*
A Woman and Children warming themselves by a Fire; *after Titian.*

BERTERHAM, Johan Baptist, is an engraver whom Strutt has noticed under the two names of Berterham and Bexterham. He was a native of the Netherlands, and resided at Brussels at the end of the 17th and beginning of the 18th century. His principal works are after paintings by J. de Roore, N. Cortens, C. Eykens, and others, representing the history of the Miraculous Host preserved in the church of St. Michael and St. Gudule at Brussels. They are executed with much freedom and skill.

BERTHÉLEMY, Antoine. See Barthélemy.

BERTHÉLEMY, Jean Simon, an historical painter, who was born at Laon in 1743, was a scholar of Noel Hallé. He visited Rome, and painted, in addition to some historical and poetical subjects, which have been engraved, the ceilings of the palace of Fontainebleau and the Luxembourg. He was a member of the Academy, and director of the School of Design. He died in Paris in 1811.

BERTHOLD, Karl Ferdinand, born at Meissen in 1799, was a designer and etcher. He attended the Academy at Dresden in 1811, and was a scholar of Kügelgen. One of his best productions is the engraving entitled, 'The good and bad effects of Wine.' He died in 1838.

BERTHOLOTTI, Andrea di, called Bellunello, of Cividale, flourished in the 15th century, and was a master in the Guild of San Vito in 1462. He seems to have contracted for altar-pieces and mural decorations, at Udine, San Vito, and the surrounding towns, up to 1490. At the Palazzo Communale of Udine is a Crucifixion, with various

Saints, dated by him in 1476. The sacristy of Santa Maria di Castello, San Vito, possesses by him a 'Virgin and Child, between SS. Peter and Paul,' dated 1488; and in Savorgnano is a 'Madonna,' signed and dated 1490. The dates of his birth and death are not known.

BERTHON, René Théodore, was born at Tours in 1776, and studied under David. He painted scriptural and historical subjects, and a large number of portraits, which, although of no great merit, gained him a certain reputation in the days of the first empire and the restoration. Among his portraits are those of Napoleon I. when First Consul, Pauline Bonaparte, Mlle. Duchesnois, and Lady Morgan. Several of his historical pictures are at Versailles. He died in Paris in 1859. His daughter, Sidonie Berthon, a miniature painter, was a pupil of her father and of Mme de Mirbel. She was born in Paris in 1817, and died in 1871.

BERTIN, François Edouard, born in Paris in 1797, studied under Girodet-Trioson and Bidauld. He represented the details and general character of a landscape with great skill, but was less successful in his colouring. He was inspector of the Beaux Arts, and from 1854 director of the 'Journal des Débats.' He died in Paris in 1871. The following are some of his best known works:

Cimabue meeting with Giotto.
Christ on the Mount of Olives. 1837.
A view of Olevano.
The old Tombs on the Nile.
The Forest of Fontainebleau.
View of an excavated Monastery near Viterbo.

BERTIN, Jean Victor, a painter of historical landscapes, who was born in Paris in 1775, was a pupil of the celebrated Valenciennes, and was in turn the master of Michallon, Coignet, Boisselier, Corot, Enfantin, and others. Amongst his principal works may be cited:

The Festival of Pan.
The Offering to Venus.
Cicero's Return from Exile.
The Flight of Angelica.
The Festival of Bacchus.
Arrival of Napoleon at Ettlingen.

Many of his works will be found in the galleries at Versailles, and in other public collections. In the Louvre there is a 'View of the Island of Phœnos with the Temple of Minerva.' This artist is distinguished for the correctness of his design, the severity of his drawing, and his harmonious colouring; but his style is somewhat mannered and conventional. He died in Paris in 1842.

BERTIN, Marc. See Duval.

BERTIN, Nicolas, a French painter, was born in Paris about 1668. His father, a sculptor, died when Nicolas was but four years of age, and he was placed under the tuition of Jean Jouvenet, and afterwards studied under Bon Boulogne. His progress was rapid, and at eighteen he gained the first prize at the Academy, and was sent to Italy for improvement, where he remained four years. On his return to Paris he distinguished himself by some historical works, and was made an Academician in 1703, and became professor in 1716. He was employed by Louis XIV. in the château of Trianon, where he painted 'Vertumnus and Pomona,' and other works, but he excelled in cabinet pictures. He died in Paris in 1736.

The following are his best works:

Amsterdam. *Museum.* Joseph and Potiphar's wife (*signed*).
" " Susannah at the bath (*signed*).
Dresden. *Gallery.* The Acorn and the Pumpkin.
Dresden. *Gallery.* The Bear and the Amateur Gardener.
Paris. *St. Germain des Prés.* St. Philip baptizing the Eunuch of Queen Candace (*the sketch for this picture is in the Louvre*).
" *Louvre.* Hercules delivering Prometheus.

BERTINOT, Gustave, a French engraver, was born at Louviers (Eure), June 23, 1822. He was a pupil of Drolling and Martinet, and gained the 'Prix de Rome' in 1850. In 1867 he gained a medal of the first class and the Cross of the Legion. He succeeded Martinet at the Académie des Beaux Arts in 1878. He died April 19, 1888. Among his best plates were portraits of Ingres, Cherubini, and Van Dyck, and the 'Vierge aux Donataires,' after Van Dyck.

BERTO di GIOVANNI, a pupil of Perugino, painted at Perugia from 1497 to 1525. He executed works for the magistrates, and was a member of the guild of that city. He painted with a predella, in the convent of Santa Maria di Monteluce at Perugia, the following subjects from the Life of Christ: 'The Nativity,' 'The Presentation,' and 'The Marriage' and 'Death of the Virgin.' These form part of a large work of the 'Coronation of the Virgin,' which Raphael was originally commissioned to paint, but which was subsequently executed by an artist whose name has not been recorded.

BERTOJA, Jacopo, incorrectly Giacinto, (or Bertogia,) a native of Parma, painted historical pieces in the manner of Parmigiano; and his cabinet-pictures were, in his own time, much prized. He flourished in the later years of the 16th century. Zani tells us that he died in 1618, at a great age.

BERTOLOTTI, Giovanni Lorenzo. According to Ratti, this painter was born at Genoa in 1640, and was a scholar of Francesco Castiglione. He painted historical subjects with considerable skill; and his biographer speaks in very favourable terms of a picture painted by him in the church of La Visitazione, at Genoa, representing the 'Visitation of the Virgin Mary to St. Elizabeth.' He died in 1721.

BERTRAM, —, a Dutch engraver, who flourished about the year 1690. He engraved several plates, representing views and public buildings, which are executed in a very neat style.

BERTRAND, James, a French painter, and native of Lyons, was one of the most distinguished of Perrin's pupils. His subjects were chiefly poetical and mythological. Among pictures exhibited by him at the Salon we may mention: 'The Communion of St. Benedict' (now in the possession of the Société des Beaux Arts at Lyons), 'The Conversion of St. Thaïs,' 'St. Mary of Egypt,' 'Peasants of the Abruzzi at St. Peter's,' 'Phryne at Eleusis,' and 'The Death of Sappho.' He died in September, 1887.

BERTRAND, Noel François, a French engraver, who was born at Soisy-sous-Étiolles in 1784, was a pupil of the younger Moreau and of David. He engraved in the chalk manner a large number of figures taken from the works of Raphael, Titian, Rubens, Poussin, Le Brun, David, and other great masters, besides some portraits of sovereigns and other distinguished persons. He died at Saint-Ouen in 1852.

BERTRY, N. H. JEAURAT de. See Jeaurat.

BERTUCCI, Giovanni Battista. See Faenza, G. B. da.

BERTUCCI, Jacopo, who is not to be confounded

with Giovanni Battista Bertucci, flourished at Faenza about 1530, and painted in the manner of Raphael. He is supposed to be the same as Jacopone da Faenza, who, Vasari tells us, painted in San Vitale at Ravenna.

BERTUCCI-PINELLI, ANTONIA, was, according to Malvasia, a native of Bologna, and was instructed in art by Lodovico Carracci. She painted some pictures for the churches; among others, the 'Guardian Angel,' in San Tommaso; and 'St. Philip and St. James,' in the church dedicated to those saints. But her most celebrated performance is her picture of 'St. John the Evangelist,' in the Annunziata, painted from a design of Lodovico Carracci. She died in 1640. Her maiden name was Pinelli, but she married Giambattista Bertucci (not Giovanni Battista da Faenza). Zani places her death, and that of her husband, in 1644.

BERVIC, CHARLES CLÉMENT, the most eminent of modern French engravers, was born in Paris on the 23rd of May, 1756. His family name was Balvay, but this he used only in legal documents, preferring to adopt as his usual signature that of Bervic, which was a surname of his father. His baptismal names were those of Charles Clément, which he bore in his youth and which are found on his earlier works, until, having need of his certificate of baptism, he was astonished to see himself named therein Jean Guillaume, and to find himself obliged to rectify formally all the documents which he had executed in his accustomed names. Upon examination, however, of the parish registers, which at this period were deposited at the Hôtel de Ville, it transpired that the duplicate copy sent to the Palais de Justice was in error, and that the names of Jean Guillaume assigned to Bervic in the latter were in reality those of the infant baptized before him. Nevertheless, through obstacles which arose in the rectification of his family papers, he never resumed his baptismal names. At a very early age young Bervic showed a decided taste for drawing: he amused himself by copying all the prints which fell into his hands, and, although entirely without instruction, he succeeded fairly well. This led to his entering the studio of Jean Baptiste le Prince, where his talent rapidly developed, and he grew ambitious of becoming a painter; but to this his father was averse, fearing that he might not attain to eminence in the art. However, by way of compromise with a passion which could not be subdued, he was allowed in 1769 to become a pupil of Jean Georges Wille, one of the best line-engravers of the day. His earliest work is unknown, but the first plate to which he put his name was that of 'Le petit Turc,' after P. A. Wille, which he completed in 1774. This engraving bears evidence of being the work of an inexperienced although not unskilful hand, and has the metallic lustre and other defects of the school of Wille. Marked progress was shown in his engravings of 'La Demande acceptée' and 'Le Repos,' after Lépicié, and in his portrait of Sénac de Meilhan, after Duplessis, all of which were finished in 1783. The portrait of Sénac de Meilhan first revealed the power which Bervic possessed of freeing himself from the influences of his early education, and of rendering truthfully and characteristically the varied details of his subject. This talent soon met with its due reward, for in 1784 he was elected a member of the Academy, and requested to engrave for his reception a portrait of Count d'Angiviller; but commencing soon after the portrait of the King, that of the Count was laid aside, and he never became an academician.

The full-length portrait of Louis XVI. in his coronation robes, after the portrait by Callet at Versailles, established the reputation which Bervic had obtained by the wonderful brilliancy and softness with which he reproduced in black and white the diverse tones and textures indicated in painting by the aid of colour. Bervic kept pace with the revolutionary movement, and at one of the meetings of the 'Société populaire des Arts' broke the copper-plate of the king's portrait, and tore in halves all the proofs of it which he possessed. The plate has since been skilfully repaired by Chollet, and later impressions taken from it. His next works of importance were 'The Education of Achilles by the centaur Chiron,' after Regnault, and its pendant, 'The Rape of Deianeira by the centaur Nessus,' after Guido, the originals of both of which subjects are in the Louvre. The latter gained the decennial prize awarded by the French Institute for the best engraving executed between the years 1800 and 1810. But Bervic's masterpiece is undoubtedly his plate of the renowned antique group of the 'Death of Laocoon and his two Sons,' engraved for the Musée Français, in which he appears to have endeavoured to rival the 'suffering marble,' as it has been aptly termed, which the Rhodian sculptors Agesander, Polydorus, and Athenodorus seem to have animated with the breath of life. Yet such was his modesty, that when his task was done he complained of having been able but partially to realize his aims.

Sovereigns and nations hastened to do homage to Bervic's talents. Louis XVI. gave him, in 1787, the apartments in the Louvre which had been vacant since the death of the painter Lépicié. The order of the Reunion was conferred upon him in 1813, and the Legion of Honour in 1819. Most of the academies of Europe enrolled him among their members, and in 1803 he became a member of the Institute of France. Failing sight at length compelled him to lay down his graver, and the 'Testament of Eudamidas,' a bust of Napoleon, and a half-length portrait of Louis XVIII., of which but three proofs exist, remained unfinished at the time of his death, which occurred in Paris on the 23rd of March, 1822. He was twice married: first, in 1788, to Mlle. Carreaux de Rozemont, a portrait painter and pupil of Madame Guyard, who died in the same year; secondly, in 1791, to Mlle. Bligny, who died in 1793. Bervic established a school of engraving, in which his constant aim was to warn his pupils against the baneful influence of servile imitation, and to guide each one according to the bent of his own individual genius. Toschi and Henriquel-Dupont are the most celebrated among his many scholars. The following are his most important works:

St. John the Baptist in the Wilderness; *after Raphael.* (Florence Gallery.)
The Education of Achilles; *after Regnault.*
The Rape of Deianeira; *after Guido.*
The Laocoon; *after a drawing by Pierre Bouillon, from the antique.* (Musée Français.)
Innocence; *after Mérimée.*
La Demande acceptée; *after Lépicié.*
Le Repos; *after the same.*
Le petit Turc; *after P. A. Wille.*
The Testament of Eudamidas; *after N. Poussin.* (This plate was finished by Toschi.)

Louis XVI., whole-length; *after Callet.*
Napoleon I., bust; *after a drawing by Robert Lefèvre.* (Never finished.)
Louis XVIII.; *after Augustin.* (Never finished.)
Charles Gravier, Comte de Vergennes; *after his own drawing.*
Michel Letellier; *after the engraving by Nanteuil.*
Carl von Linné; *after A. Roslin.*
Prince Ignacy Jacób Massalski, Bishop of Wilna; *after Kymli.*
Gabriel Sénac de Meilhan, Intendant of Hainault; *after J. S. Duplessis.*

R. E. G.

BESCHEY, BALTHASAR, (or BESSCHEY,) who was born at Antwerp in 1708, studied under Pieter Strick, an unimportant painter, but imitated the styles of Van Balen and of De Craeyer. In 1753 he was admitted as a freeman of the Guild of St. Luke, and two years later became one of the six directors of the Academy in the above town, and in the year following that was elected dean of St. Luke. He died in 1776, at Antwerp, while holding the post of professor in the Academy of that city. He painted landscapes at the commencement of his artistic career, but confined himself in after life to sacred history and portraiture. In the two latter branches of art he is well represented. His works display a taste for harmony, and are for the most part carefully executed, but are wanting in delicacy of colouring. The following may be mentioned:

Antwerp.	*Museum.*	Joseph sold by his brethren (*signed and dated* 1744).
„	„	Joseph viceroy of Egypt (*signed and dated* 1744).
„	„	Portrait of himself (*signed—presented by him to the Academy of St. Luke in* 1763).
„	„	Portrait of Martin Joseph Geeraerts.
Paris.	*Louvre.*	A Flemish Family (*signed and dated* 1721).
Petersburg.	*Hermitage.*	The Five Senses. An allegory. B. BESCHEIJ, 1733.
„	„	The Five Senses. An allegory. B. BESCHEIJ.

It has been recorded that Beschey had a son who was a painter, but this is a mistake. He had, however, three younger brothers who followed his profession, under his instruction, and one elder brother, who was a pupil of Goovaert's. This last mentioned was CAREL BESCHEY, who was born at Antwerp in 1706. Then, after BALTHASAR, came JACOB ANDREAS BESCHEY, born at Antwerp in 1710, and still living in 1773. He also was 'doyen' of St. Luke. Next came JOSEPH HENDRIK BESCHEY, who was born at Antwerp in 1714; and lastly, JAN FRANÇOIS BESCHEY, who was born in 1717, at Antwerp, where he established himself as a picture dealer, and became celebrated for the copies he made of the works of Rubens, Van Dyck, Teniers, Pijnacker, Moucheron, and other great masters. He was dean of the Guild of St. Luke in 1767.

BESENZI, PAOLO EMILIO, was born at Reggio in 1624. He distinguished himself as a painter, a sculptor, and an architect. Although the friend and companion of Lionello Spada, he differed from his style, preferring the graceful manner of Albani. His principal pictures, which establish his reputation as a painter, are in the church of San Pietro. He died in 1666.

BESOET, JAN, a Dutch engraver, was born early in the 18th century, and died about 1769. He engraved a large plate of the fireworks at the Hague in 1748, and many portraits, book-plates, and title-pages.

BESOZZI, AMBROGIO, a painter and engraver, born at Milan in 1648. He was first a scholar of Gioseffo Danedi, and afterwards studied under Ciro Ferri. He excelled in painting architectural views, friezes, basso-relievos, and other works of decoration. He died at Milan in 1706. Works by him are in the galleries and churches of Milan, Turin, and Parma. He etched two plates:

The Portrait of Correggio.
The Apotheosis of a Princess; in which the portrait was by Bonacina, and the other part of the plate by Besozzi; *after Cesare Fiori.*

BESSA, PANCRACE, a flower painter, was born in Paris in 1772. He was a pupil of G. van Spaendonck and of Redouté, and was flower painter to the Duchess de Berri, to whom he gave lessons, and to the Museum of Natural History at the Jardin des Plantes. He died at Ecouen about the year 1835.

BESSON, CHARLES JEAN BAPTISTE, a French fresco painter and Dominican, was born near Besançon in 1816. He was at first a pupil of Souchon, but upon going to Rome in 1835 he entered the studio of Delaroche. In 1839 he became connected with the celebrated Lacordaire, and in the following year entered the Dominican order, taking the name of Hyacinthe, but did not entirely abandon the practice of his art. He died at the convent of Mar-Yacub, near Mosul, in 1861.

BEST, JEAN, a French wood-engraver, was born at Toul in 1808. He contributed largely to the success of the 'Illustration,' as well as of the 'Magasin pittoresque,' of which he was one of the proprietors. He was decorated with the Legion of Honour, and died in 1879.

BESTARD (or BASTARD), a painter of Majorca, lived at Palma about the end of the 17th century. He painted for the convent of Monte Sion there a superb picture, measuring 24 palms in length, and 15 in height, representing 'Christ in the Desert attended by angels;' it is considered as one of the marvels of the city. He also ornamented several other public buildings at Palma.

BETTELINI, PIETRO, an eminent Italian engraver, was born at Lugano in 1763, and applied at an early age to the study of the art. He received instructions from Gandolfi and Bartolozzi; but in his subsequent works he inclined more to the style of Raphael Morghen. He died at Rome in 1828. He is particularly happy in his transcripts of light and elegant forms, and enters with much taste and spirit into the subject he copies. He does not aim at producing brilliant effects, but exercises his graver with care and delicacy, corresponding with the style of the original picture. In those of a sombre or forcible character he is not equally successful. He was held in high estimation by Thorwaldsen, who employed him to engrave some of his finest works, both figures and bassi-rilievi. His engraving of the 'Entombment,' by Andrea del Sarto, in the Florence Gallery, exhibits all the beauties of the original, and may be quoted, not only as his masterpiece, but also among the finest examples of art. The following are a portion of his justly esteemed productions:

Entombment; *after Andrea del Sarto.*
Madonna col devoto; *after the painting by Correggio, in the possession of the King of Bavaria.*
Ecce Homo; *after Correggio.*
St. John; *after Domenichino.*

Sibylla Persica; *after Guercino.*
Ascension of the Virgin; *after Guido.*
Madonna and sleeping Infant; *after Raphael.*
Judgment of Solomon; *after the same.*
Magdalene; *after Schidone.*
Maria div. Sapientiæ; *after Titian.*
The Virgin Mary reading a book; *after the same.*
Portrait of Galileo.
Portrait of Macchiavelli.
Portrait of Poliziano.

BETTES, JOHN, an eminent miniature painter in the reign of Queen Elizabeth, by whom he was patronized. He was a pupil of Nicholas Hilliard, and painted the Queen's portrait. He died about the year 1570. His brother, THOMAS BETTES, was also a miniature painter as well as an illuminator.

BETTI, BIAGIO. This painter was born at Carigliano in 1535, and was a disciple of Daniele da Volterra. He became, in 1557, a monk of the order of the 'Padri Teatini,' of San Silvestro, and his works are principally confined to the monastery of that order on the Quirinal at Rome. In the refectory he painted the 'Miracle of the Loaves and Fishes,' which was restored by Anesi in 1847; and in the library, 'Christ disputing with the Doctors.' He died in 1605.

BETTINI, DOMENICO. According to Orlandi, this painter was born at Florence in 1644. He was first a scholar of Jacopo Vignali, but afterwards went to Rome, and became a disciple of Mario Nuzzi. His pictures, which are well painted, represent, like those of his instructor, fruit, flowers, birds, and fish.

BETTINI, PIETRO, an Italian engraver of the 17th century, who etched a few plates in a slight manner. By him, among others, we have:

Christ appearing to Peter; *after Domenico Ciampelli.*
The Martyrdom of St. Sebastian; *after Domenichino.*

BETTO, BERNARDINO DI (PINTURICCHIO). See BIAGIO.

BETTOLI, CAJETANO. The name of this artist is affixed to an etching representing the 'Death of St. Joseph,' after Marc Antonio Franceschini. It is executed in a free, spirited style, and appears to be the production of a painter.

BEUCKLAER (or BEUKELAAR). See BUECKELAER.

BEUERLEIN, HANS, an old painter of Nuremberg, highly praised by Neudorfer, painted a Crucifixion, on the wall of the Prediger Kloster in Nuremberg, now destroyed. He died about 1500.

BEURS, WILLEM, was born at Dordrecht in 1656. He was a scholar of Willem van Drillenburg, and painted landscapes, portraits, and flowers with some dexterity and skill. He also published works upon art.

BEUSEKOM, FRANS VAN, a Dutch engraver, flourished from about 1640 to 1650. He was principally employed by the booksellers in engraving portraits. Among others, he engraved that of Ant. le Brun, after a picture painted by Anselmus van Hulle.

BEUTLER, JAKOB, a German engraver, who, according to Professor Christ, was a native of Ravensburg, flourished about the year 1593. The prints he engraved are generally very small, on which account he is ranked among the artists distinguished by the name of the Little Masters. He usually marked his prints with the initials of his name, *I. B.* As this mark was occasionally used by other German engravers, particularly Jacob Binck and Hans Burckmair, who lived about the same period, it requires great attention to distinguish their works.

BEUTLER, MATTHIAS. See BEYTLER.

BEVEREN, CHARLES VAN, born at Mechlin in 1809, was instructed in the rudiments of art in the academy of his native city and at Antwerp. He settled in Amsterdam in 1830, subsequently visiting Paris, Rome, and other cities of Italy, and distinguished himself as a painter of history, genre, and portraits. He died at Amsterdam in 1850. The best known of his works are:

The Confession of a Sick Girl (*in the Pinakothek at Munich*).
Male Figure. A study (*in the Rotterdam Museum*).
The Vision of St. Ignatius.
The Death of St. Anthony of Padua (*in the church of Moses and Aaron at Amsterdam. His chef-d'œuvre*).

BEVILACQUA. See SALIMBENI, VENTURA.

BEVILACQUA, AMBROGIO and FILIPPO, Milanese painters, were brothers and partners, and flourished at the end of the 15th century. They were employed at the Palace and in the Duomo, and Ambrogio painted an allegory of Charity on the front of the Milan Poor-house in 1486. The acknowledged picture by him is a 'Virgin and Child between King David and Peter Martyr,' in the Brera. See also VIGEVANO, AMBROGIO DA.

BEWICK, JOHN, a younger brother of Thomas Bewick, was born at Cherryburn, in the parish of Ovingham, in 1760, and in 1777 was apprenticed as a wood-engraver to his brother and Ralph Beilby, in Newcastle. He assisted in the cuts of 'Æsop's Fables,' and drew and engraved illustrations for Goldsmith's and Parnell's Poems, as well as for 'The Looking Glass for the Mind,' and 'Blossoms of Morality,' published in 1796. He also made the designs for 'Somerville's Chase,' but did not live to engrave them all. He died in 1795, at Ovingham. Though he was not so clever an artist as his more celebrated brother, many of the works of John Bewick deserve much praise.

BEWICK, THOMAS, the eminent restorer of the art of engraving on wood, was born at Cherryburn, in the parish of Ovingham, about twelve miles westward of Newcastle, in 1753. At the age of fourteen he was apprenticed to Ralph Beilby of Newcastle, a copper-plate engraver. He might have had a master of more eminence, but he could not have had one more anxious to encourage his talents, and to point out to him his peculiar line of excellence. It happened that Charles Hutton (afterwards the distinguished Dr. Hutton of Woolwich), then a schoolmaster at Newcastle, was preparing his great work on mensuration, and applied to Beilby to engrave on copper the figures for the work; he judiciously advised that they should be cut on wood, that each figure might accompany the proposition it was intended to illustrate. The young apprentice was employed to execute many of these; and the beauty and accuracy with which they were finished led his master strongly to advise him to devote his attention to the improvement of this long-lost art. At the expiration of his apprenticeship, Bewick spent a short time in London and in Scotland, and on his return to Newcastle, entered into partnership with Beilby. About this time, Thomas Saint, a printer of Newcastle, was at work on an edition of 'Gay's Fables,' and Bewick was engaged to furnish the cuts. One of these, the 'Old Hound,' obtained the premium offered by the Society of Arts for the best specimen of wood-engraving, in the year 1775; but the work was not published until 1779. His success in this and an edition of 'Select Fables' by

the same printer, induced Bewick to project the 'History of Quadrupeds.' This work, after several years of preparation and labour, was published in 1790. In the preparation he was encouraged and patronized by Marmaduke Tonstal of Wycliffe, whose museum of animals, both winged and quadruped, living and dead, was very extensive. In the intervals of collecting materials for this work, Bewick was employed in engraving on copper the plates of natural history for a small quarto volume, entitled 'A Tour through Sweden, Lapland, &c., by Matthew Consett, the companion of Sir G. H. Liddell;' 'The Whitley large Ox' (bred in Mull). From the moment of the publication of the 'History of Quadrupeds,' which passed through three editions in three years, Thomas Bewick's fame was established. He subsequently, in conjunction with his brother John, supplied the woodcuts for the elegant edition of 'Goldsmith's Traveller and Deserted Village,' and for 'Parnell's Hermit,' both printed by Bulmer. These appeared in 1795, and were allowed to excel everything of the kind that had before been produced. In 1797 was published the first volume of 'British Birds,' for which Beilby furnished the written descriptions; the second volume, on 'British Water Birds,' devolved on Bewick alone, who was assisted in the literary corrections by the Rev. Henry Cotes, vicar of Bedlington. These were followed by numerous illustrations of publications of the day, in which he availed himself of the talents of the several pupils whom he had instructed, and who have since so eminently distinguished themselves in the same line of engraving; among these were Nesbitt, Harvey, Robert Johnson, Luke Clennell, Ransom, and Hole. Bewick was indefatigable, and the number of engravings he executed is almost inconceivable. One volume, edited by the Rev. T. Hugo, and published in 1870, contains impressions of upwards of 2000 woodcuts. He was an early riser; fond of indulging in rustic and athletic sports, which are so prevalent in the north; was warm in his attachments, and had some humorous peculiarities. He died, as he had lived, a truly honest man, near the Windmill Hills, at Gateshead, in 1828. There are several memoirs of his life, the best of which is, perhaps, that which is included in the 'History of Wood Engraving,' by John Jackson, who devoted to Bewick fifty pages of his book, illustrated with thirty engravings.

BEWICK, WILLIAM, born at Harworth, Durham, in 1795, came to London in early life, and became a pupil of Haydon, at whose request he made drawings of the Elgin Marbles for Goethe. In 1822 he sent a large picture of 'The meeting of Jacob and Rachel' to the British Institution. A few years afterwards Sir Thomas Lawrence gave him a commission to copy Michelangelo's frescoes in the Sistine Chapel, and for three or four years he resided in Italy. He then settled in London for a few years as a portrait painter, until ill-health compelled him to retire into the country. In 1843 he was one of the competitors for the decorations of the Houses of Parliament, and sent up a cartoon of 'The Triumph of David.' He died in 1866. (See 'Life of William Bewick,' by Thomas Landseer, 1871.)

BEXTERHAM. See BERTERHAM.

BEYER, JAN DE. See DE BEIJER.

BEYEREN. See BEIJEREN.

BEYLBROECK, M., a Flemish engraver, who resided in England about the year 1713. He engraved a plate representing the 'Death of Dido,' after Sébastien Bourdon, which is neatly executed, but stiff and formal, and without much effect.

BEYTLER, MATTHIAS, (BEITLER or BEUTLER,) was born at Augsburg about 1550. About 1582 he was living at Anspach, where he distinguished himself as an engraver. The following works by this artist are now in existence:

A little Book of Animals. 1582.
Twelve plates, mostly representing Animals.
A little Book of Roses, &c. 1582.
Eleven plates with different figures.
Christ on the Cross.

BEZ. See BASTIER DE BEZ.

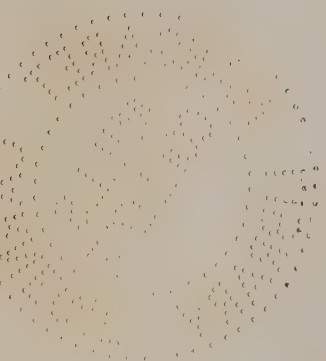
BEZZUOLI, GIUSEPPE, historical painter, was born at Florence in 1784. His principal works are found in his native town; at St. Remi, 'The Baptism of Clovis;' in the Villani mansion, 'A Madonna' in fresco; in the Pitti Palace, 'The Entry of Charles VIII. into Florence.' His own portrait is in the Uffizi. In the Borghese Palace at Rome are two ceilings, representing 'The Toilet of Venus,' and 'Venus carrying off Ascanius.' He died in 1855.

BIAGIO, BERNARDINO (DI BETTO) DI, is commonly known as PINTURICCHIO (the 'little painter,' a name he acquired from the smallness of his stature, and which he, to some extent, adopted in order that he might be distinguished from a Bernardino of Perugia, a painter of no great merit); he was also called SORDICCHIO, either because of deafness, or of his corpulency. His father's name was Benedetto Biagio, and hence he was sometimes called Bernardino di Betto. He was born at Perugia in 1454. He was an assistant, and probably also the pupil, of Pietro Perugino, with whom, according to Vasari, he worked in the Sistine Chapel. Amongst his earliest paintings were some frescoes in Santa Maria del Popolo, executed for Cardinal della Rovere. He was employed by Innocent VIII. to paint frescoes in the castle of Sant' Angelo, and the walls in the Belvedere (now known as the Museo Clementino), and by Alexander VI. to decorate the Appartamento Borgia in the Vatican. He decorated six rooms, in one of which the frescoes were destroyed by Leo X. to make way for works by Giovanni da Udine and Perino del Vaga. The other five, however, remain intact. Pinturicchio also painted frescoes representing the 'Life of St. Bernard of Siena' in the Cappella Bufalini in Santa Maria Ara Cœli, and various frescoes in Santa Maria del Popolo. While at Rome, in 1491, he was called to Orvieto to decorate the cathedral of that town, but of the works which he then executed only much-damaged fragments remain. In 1496 Pinturicchio went from Rome to Perugia and executed many good works. In 1500—1501 he painted frescoes, representing the 'Annunciation of the Virgin,' and 'Christ disputing with the Doctors,' in the cathedral at Spello. He next painted ten subjects from the 'Life of Enea Silvio Piccolomini' (afterwards Pius II.)—his best and most famous work—in the library of the cathedral of Siena. In these frescoes he is supposed to have received assistance from Raphael in the general design and the outline; this work occupied him, with various interruptions, from 1502 till 1507. The last known work by this master is the 'Christ bearing the Cross,' in the Casa Borromeo, at Milan, painted in

THOMAS BEWICK

THE CHILLINGHAM BULL

1789



BERNARDINO DI BIAGIO

CALLED

PINTURICCHIO

Alinari photo] [*Library, Siena*

ÆNEAS PICCOLOMINI ON HIS WAY TO
THE COUNCIL AT BASEL

1513; in which year Pinturicchio died at Siena of starvation and neglect, deserted, it is said, in his illness by his heartless wife Grania. Pinturicchio was a very prolific artist, and left many works, all executed in the old-fashioned tempera, for he never mastered the art of oil painting. He was fond of landscape backgrounds, but they are overcrowded, and his paintings are loaded with too much gilding and architectural ornamentation to be in good taste; with all these faults, he was one of the best masters of the Umbrian school.

To the above-mentioned works may be added the following:

Assisi.	*S. Mary Angeli.*	God the Father.
Berlin.	*Museum.*	St. Augustine, St. Benedict, and St. Bernard (*formerly ascribed to Perugino*).
,,	,,	A Reliquary.
Dresden.	*Gallery.*	Portrait of a Boy.
London.	*Nat. Gall.*	St. Catharine of Alexandria.
,,	,,	The Madonna and Child.
,,	,,	The return of Ulysses to Penelope. (*A fresco transferred to canvas; formerly in the Petrucci Palace, Siena, painted about* 1509.)
Paris.	*Louvre.*	Madonna and Child between St. Gregory and another Saint.
Perugia.	*Accademia.*	The Virgin between SS. Jerome and Augustin (*painted in* 1498 *for the convent of Santa Anna, Perugia*).
Rome.	*Vatican.*	Coronation of the Virgin (*painted about* 1500).
Siena.	*Academy.*	Virgin enthroned with Saints (*painted about* 1501).

There are two important frescoes by him in the Sistine Chapel, at one time attributed to Perugino, fragments of fresco in the Penitenzieri Chapel, decoration in the Colonna Palace, a fresco in the Capitol, and fragments of work in the Castle of Sant' Angelo, all in Rome.

(See 'Pinturicchio,' by E. M. Phillipps, London, 1901.)

BIAGIO, MARTINO (DI BARTOLOMMEO) DI, was the son of Bartolommeo di Biagio, a goldsmith of Siena, and a contemporary of Taddeo Bartoli. His name appears in the roll of the Guild of the Sienese painters, in 1389, but his first known work is in a church at Cascina, which is now desecrated. There will be found a series of frescoes representing the 'Virgin and Child,' between SS. Catharine and Agatha, life-sized figures of the Saints, colossal figures of the Virtues, and scenes drawn from the life of the Virgin, with a 'Crucifixion,' that is dated 1396. He seems to have remained in Pisa up to 1404, having painted in 1403 a 'Virgin and Child, between Saints,' that is now in the Hospital of Santa Chiara, in that city. In 1405 and 1406 Martino decorated the three chapels of San Crescenzio, San Savino, and San Niccolò, in the Duomo of Siena. In 1407 he aided Spinello to decorate the Sala di Balia, Siena, where his part was the ornamentation of the ceiling with allegorical half-figures of the Virtues. He was appointed umpire in the valuation of Taddeo Bartoli's paintings in the Chapel of the Palace of Siena, and seems to have filled several offices in the government of the city between the years 1410 and 1428. His death probably occurred in 1433.

Asciano.	*Boniche Coll*	Madonna and Child. *Signed in* 1408.
Pisa.	*Academy.*	Marriage of St. Catharine. 1403.
Siena	*Academy.*	Madonna with Saints (*three*).

BIAGIO VINCENZO DI, commonly called CATENA, possibly from a partiality for jewellery, was born probably at Treviso, and flourished towards the close of the 15th and the beginning of the 16th century. He was a painter of no great originality; he studied at Venice under Bellini, whose influence is perceptible in his works; and he was also an imitator of Giorgione. Catena painted portraits with skill, and was also much esteemed for his easel pictures of historical subjects; he was employed in decorating the churches of Venice, some of which still contain works by his hand. His will, dated 1531, proves him to have been alive in that year, but we have no later record of him. The following are a few of his works:

Berlin.	*Museum.*	Madonna and Saints and donor.
,,	,,	Portrait of Count Raimund Fugger (*one of his best works*).
Dresden.	*Gallery.*	Madonna with Saints.
Liverpool.	*Institution.*	Madonna and donator (*ascribed to him by Crowe and Cavalcaselle*).
London.	*Nat. Gall.*	Warrior adoring the Infant Christ.
,,	,,	St. Jerome in his study.
Padua.	*Com. Gal.*	Presentation in the Temple.
Paris.	*Louvre.*	Reception of Ambassadors.
Petersbrg.	*Hermitage.*	Virgin and Child with SS. Peter and John the Baptist.
Venice.	*Ducal Pal.*	Madonna and Saints.
,,	*S. Simeone.*	The Holy Trinity.

BIANCHI, BALDASSARE, was born at Bologna in 1614. He was first a scholar of Giovanni Paderna, but afterwards studied under Agostino Mitelli, with whom he painted prospective pieces at Sassuolo. He passed the greater part of his life in the employment of the dukes of Modena and Mantua, whose palaces he ornamented with a large number of his paintings. He also decorated the theatres of Modena and Mantua. He died at Modena in 1679. Orlandi states, that he had a daughter, LUCREZIA BIANCHI, who also distinguished herself in the art.

BIANCHI, FEDERIGO, a Milanese, was a scholar, and subsequently son-in-law, of Giulio Cesare Procaccini. Orlandi reports that at the early age of seventeen he painted three works in fresco, in the cloister of the monastery of the Padri Zoccolanti, at Milan. Several other works by this master were in the churches of that city. He was greatly patronized by the duke of Savoy, who held his talents in high estimation, and honoured him with the title of 'Cavaliere,' and a gold chain and medal. He flourished in the 17th century.

BIANCHI, FRANCESCO, (or FRANCESCO DEL BIANCHO FERRARO,) called IL FRARÈ, was born, according to Vidriani, at Ferrara in 1447. Modena is also mentioned as the place of his birth. His works were much esteemed in his time, and are said by Vidriani to have been gracefully designed, and painted with a fine impasto of colour. He also gives him the credit of having been the instructor of Correggio. He died in 1510. His works are now rarely seen. The Louvre possesses a 'Virgin and Child enthroned with two Saints,' and the Modena Gallery an 'Annunciation of the Virgin,' and other works.

BIANCHI, GIOV. PAOLO. See BLANCUS.

BIANCHI, ISIDORO, called 'da Campione,' was a native of Milan, and flourished about the year 1626. He studied under Pietro Francesco Mazzuchelli, and was one of the ablest followers of his style. He excelled in fresco painting more than in oil, as is evident in his works in the church of Sant' Ambrogio at Milan, and in different churches at

Como. He was chosen by the Duke of Savoy to finish a grand saloon at Rivoli, which had been commenced by Mazzuchelli, and was left unfinished at his death. He was afterwards made painter to the Court, and was knighted in 1631.

BIANCHI, Orazio, was born at Rome, and, according to Abate Titi, was a painter of history of fair merit. His best work was the 'Marriage of St. Joseph and the Virgin Mary,' in the church of San Giuseffo at Rome.

BIANCHI, Paolo, an artist chiefly employed in engraving portraits for the booksellers, flourished about the year 1670. His plates are neatly executed with the graver, but in a stiff, tasteless style. He engraved some of the portraits for Priorato's 'History of Leopold,' among which are:

Cardinal Flavio Chigi, nephew of Alexander VII., and Luigi de Benevides Carillio.

BIANCHI, Pietro. This painter was born at Rome in 1694, and was a scholar of Benedetto Luti and Baciccio. He acquired considerable celebrity as a painter of history, portraits, landscapes, and animals. Among his most esteemed performances are a 'St. Clara,' at Gubbio, and a picture of the 'Conception,' in the church of Santa Maria degli Angeli, at Rome, of which a mosaic copy is in a chapel of St. Peter's. He died in 1740.

BIANCHI, Sebastiano, an Italian engraver, flourished about the year 1580. He produced some plates of devotional subjects, which are executed with the graver in a very indifferent style. Among others is a print representing the 'Emblems of our Saviour's Sufferings, with Angels,' &c.

BIANCO, Bartolommeo, distinguished himself as an architect, engineer, and painter. He was born at Florence in 1604, and in 1612 he studied painting under Biliverti. In 1620 he visited Germany; on his return he decorated several houses, and painted for churches and theatres. In 1656 he went to Spain to paint scenes for theatres. He died at Madrid in the same year.

BIANCUCCI, Paolo, was born at Lucca in 1583, and was, according to Lanzi, a distinguished scholar of Guido, whose graceful and delicate style he followed. His works bear a near resemblance to those of Sassoferrato. Of his best pictures may be noticed, a representation of 'Purgatory,' which he painted for the church of the Suffragio, and an altar-piece of several Saints for San Francesco. He died in 1653.

BIARD, Pierre, born in Paris about 1559, was a sculptor, architect, painter, and etcher. He studied at Rome, and died in Paris in 1609. He etched amongst others a spirited plate with two eagles and foliage.

BIARD, Pierre, 'the younger,' born in Paris between the years 1592 and 1594, was an architect, sculptor, painter, and engraver. He was the son of Pierre Biard, who is best known as a sculptor. He studied in Italy, and executed as an engraver 74 etchings, representing allegorical and mythological subjects, after Raphael, Michelangelo, and Giulio Romano. Though his design is deficient, he worked with a fine point. He died in Paris in 1661.

BIBIENA. See Galli.

BICCI, Family of the.

Lorenzo di Bicci is the eldest member of a family of painters at Florence, about whom Vasari is somewhat confused. To Lorenzo di Bicci he attributes many works which have since been proved to be by the hand of his son, Bicci di Lorenzo. Of Lorenzo di Bicci all we know is that he was a painter; and though his name occurs as such in records at intervals from 1370 to 1398, no authentic work by him is in existence.

Bicci di Lorenzo, painter and sculptor, the son of Lorenzo di Bicci, was born in 1373. He married in 1418, and in 1424 was registered in the Guild of Painters at Florence. He was constantly employed in decorating churches in that city and the neighbourhood, and we find his name recorded at frequent intervals from 1420 to 1452, in which year he died at Florence, and was buried in the Carmine. Vasari, who confuses the Bicci, ascribes to Lorenzo di Bicci those works which are now given on good authority to the son, Bicci di Lorenzo. Amongst Bicci's works may be mentioned 'SS. Cosmo and Damian,' in the Uffizi, and frescoes representing the 'Dedication of the Church by Pope Martin V.,' in Santa Maria Nuova (now Sant' Egidio), in which church he also executed some figures in terra cotta.

Neri di Bicci, the son of Bicci di Lorenzo (and not, as Vasari says, of Lorenzo di Bicci), was a Florentine painter of no great merit, who flourished in the 15th century. He was a most indefatigable worker, and his pictures are seen in the galleries and churches of Florence. His masterpiece is 'St. Giovanni Gualberto enthroned, with ten Saints,' in the old church of San Pancrazio. (For further information concerning the Bicci, see Crowe and Cavalcaselle's 'History of Painting in North Italy.')

BICHARD, —, a French engraver, who flourished about the year 1760, engraved some plates representing tombs and buildings, from the designs of G. M. Dumont.

BICKART, Jodocus, flourished at Mentz about 1650—1672. He was a painter, and one of the earliest engravers in mezzotinto; but his works are very rare. The following are the best known:

A portrait of an old Man.
A portrait of John Philip, Elector of Mentz.
A portrait of an old Man reading.

BICKER. See Miel.

BICKHAM, George, an English engraver, was chiefly employed in engraving plates of writing, in which he excelled. He died in 1769. We have a few portraits and copies of paintings by him, but indifferently executed—among others the following:

George Shelly, a writing-master; after his own design, 1709.
John Clarke, also a writing-master.
Robert More, another writing-master.
Sir Isaac Newton, with emblematical ornaments; *G. Bickham, senior, scul.* 1752. Sold by John Bickham, engraver.
Peace and War; *after Rubens.*
The Gold and Silver Age; *after Rubens.*

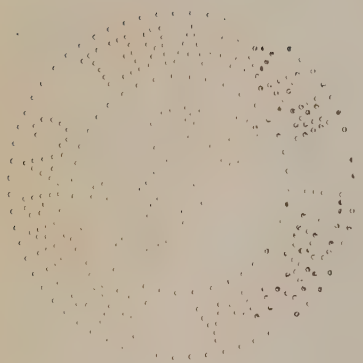
BICKHAM, George, 'the younger,' the son of the engraver of the same name, was not more distinguished in art than his father. He engraved many of the humorous plates published by Miss Bowles, as well as the portraits of his father and himself in a kind of frieze, representing a view of 'Newmarket Race-course.' He died in 1849.

BIDAULD, Jean Joseph Xavier, a French landscape painter, was born at Carpentras in 1758. He was educated by his brother, Jean Pierre Xavier Bidauld, a painter of landscapes and natural his-

FRANCESCO BIANCHI

Neurdein photo] [*Louvre, Paris*

THE MADONNA WITH ST. BENEDICT
AND ST. QUENTIN



tory, who was born at Carpentras in 1745, and died at Lyons in 1813. He obtained a medal at the Salon of 1812, and was named member of the Institute in the room of Prud'hon, 1823. He executed a great number of views of Italy, and exhibited during the years from 1791 to 1844. Three landscapes by him are in the Louvre. One is a view of Subiaco, another represents Avezano —both painted in 1789; the third bears date 1793. He died at Montmorency in 1846.

BIDERMANN, JOHANN JACOB, born at Winterthur, Switzerland, in 1762, was instructed by A. Graff, at Dresden. He travelled considerably, and eventually settled at Constance in 1804, and painted both in water-colour and oil, mostly small landscapes, with figures and cattle, and often views in Switzerland, as well as portraits and conversation-pieces. He etched eleven plates of Eglisau on the Rhine, in a most beautiful manner. He died at Constance in 1828.

BIE, DE. See DE BIE.

BIELBY, W., topographical draughtsman, flourished towards the end of the 18th century, and painted some of the views engraved in Angus' 'Seats of the Nobility and Gentry,' published 1787. Some views of Chelsea and Battersea by him were engraved in aquatint by Jukes.

BIERSTADT, ALBERT, a landscape painter, was born at Solingen near Dusseldorf in 1830, of American parents, and taken back by them to America when twelve months old. In 1843 he came over to Dusseldorf to study art, and remained in Germany for three years. After that time he returned again to the States, and accompanied the expedition sent to explore the South Pass of the Rocky Mountains, and during this expedition he made a great many sketches and completed some fine pictures of the scenery. He became a member of the National Academy, had one of his chief works placed in the Capitol at Washington, and was also granted the Legion of Honour for the pictures which he exhibited in the Salon. He confined his attention almost entirely to landscape work, and usually only represented scenes in the United States. He died at the age of seventy-two, in 1902.

BIEVRE, — DE, an engraver who flourished about 1766, produced a few portraits, among which is that of Caroline Matilda, Queen of Denmark.

BIEZELINGEN, CHRISTIAAN JANS VAN, a Dutch portrait painter, was born at Delft in 1558. This artist painted from memory a portrait of William I., Prince of Orange, after his assassination by Gerards, as well as a portrait of the latter while in prison. He spent several years at the Spanish Court, where he was well employed. He died at Middelburg in 1600.

BIFFI, CARLO, a Milanese historical painter and etcher, born in 1605, was a pupil of C. Procaccini. He died in 1675.

BIFFIN, SARAH, was born at East Quantoxhead, near Bridgewater, Somerset, in 1784, without hands or feet. She was first instructed by an artist of the name of Duke, with whom she resided the greater part of her life. After some time the Earl of Morton made her acquaintance, and was so much interested in her, that he had her instructed by W. M. Craig, one of the best miniature painters of the day, under whose instruction she improved so rapidly that in the year 1821 she received a medal from the Society of Arts. She was patronized by George III., George IV., William IV., Queen Victoria, and several other distinguished personages. In her old age she was rather reduced in circumstances, but a small annuity was purchased for her, on which she was able to live comfortably till her death, which took place at Liverpool in 1850.

BIGARI, VITTORIO, was born in 1692, at Bologna, and his works are to be met with in almost every public edifice in that city. In the church of the Madonna del Soccorso is an admired picture by him of the 'Virgin Mary and Infant Jesus, with St. Petronio and other Saints.' In the Palazzo Aldrovandi he painted a gallery, in which he represented the principal transactions of that noble family. His works are mentioned in favourable terms by Zanotti in the 'Pitture di Bologna.' He died in 1776. His sons, GIACOMO and ANGELO, were also painters.

BIGG, WILLIAM REDMORE, who was born in 1755, was admitted a student of the Royal Academy in 1778, became an associate in 1787, and an Academician in 1814. His pictures were generally of simple subjects, appealing to the domestic sympathies; they were painted with considerable power. His 'Shipwrecked Sailor Boy,' 'Boys relieving a Blind Man,' 'Black Monday,' and others of like character, have been engraved. He died in London in 1828.

BIGI, FRANCESCO (DI CRISTOFANO), commonly known as FRANCIABIGIO or FRANCIA BIGIO, was born at Florence in 1482. He studied first at the Brancacci Chapel, but in 1505 he became acquainted with Andrea del Sarto, and studied for some time with Albertinelli. He seems to have devoted much of his time to portrait painting, many examples of which can be seen in England, and on the continent. Frescoes by him, although now much injured by damp and the effects of time, are at San Giovanni Battista della Calza, and at Santa Maria de' Candeli, at Florence. In the court of the convent of the Servi there is a 'Marriage of the Virgin and St. Joseph,' of which the following story is told: The fresco was all but finished, and the screens were still around it, when a solemn feast day of the Order arrived, and some of the monks undertook to uncover it on their own responsibility. This so enraged Bigi, that he seized a mason's hammer and struck out the heads of the Virgin and of some of the other figures; nor could threats or entreaties prevail on either Bigi or any of his fellow-artists to replace them; and thus mutilated it still remains. Bigi died at Florence in 1525.

The following list contains a few of his most celebrated works:

Berlin.	*Museum.*	Portrait of a man (*formerly ascribed to Sebastiano del Piombo*).
"	"	Portrait of a young man (*with monogram, and inscribed* "1522 *a di* 24 *dottobe*").
"	"	Portrait of a young man.
Dresden.	*Gallery.*	Bathsheba bathing (*with monogram, and dated* MDXIII).
Florence.	*Pitti Pal.*	Portrait of a youth (*with monogram, and dated* MDXIIII).
"	"	Calumny of Apelles.
"	*Uffizi.*	Madonna del Pozzo.
"	"	Temple of Hercules.
		Also important frescoes in the Chiostro Scalzo, SS. Annunziata and La Calza.
London.	*Nat. Gal.*	Portrait of a young man (*signed with the accompanying monogram, and inscribed* TAR: VBLIA: CHI: BIEN: EIMA).

London. *Yarborough C.* Half-length of a man at a window (*dated* MDXVI).
Turin. *Gallery.* Annunciation.
Windsor. *Castle.* Portrait of the Factor of Pier Francesco de' Medici.

BIGNON, FRANÇOIS, a French engraver, who was born in Paris about the year 1620. He was principally employed on portraits, which he generally executed with the graver, though he occasionally called in the assistance of the point. His style is neat, but there is a want of harmony in the effect of his prints. Some of his portraits are ornamented with borders, with small emblematical figures, &c. We have by him.

St. Margaret; *after N. Poussin.*
Thirty-three Portraits of the Plenipotentiaries assembled at the Peace of Münster; *after Z. Heince.* Published in 1648.
Twenty-seven Portraits of illustrious Frenchmen; after the pictures by *Z. Heince* in the gallery of Cardinal Richelieu. Published in 1650.

BIGORDI FAMILY, THE.

TOMMASO BIGORDI.

Domenico di Tommaso (1449—1494). Davide di Tommaso (1452—1525). Benedetto di Tommaso (1458—1497).
Ridolfo di Domenico (1483—1561).
Michele di Ridolfo (fl. ab. 1568).

BIGORDI, BENEDETTO (DI TOMMASO), called also BENEDETTO DEL GHIRLANDAIO, was a brother and pupil of Domenico, and was born at Florence in 1458. He frequently assisted his brother in his works, and completed some which he left unfinished at his death. Benedetto was also known as a miniature painter. He died at Florence in 1497. The following are his principal works:

Berlin. *Museum.* Resurrection of Christ (*executed in conjunction with Davide, after the design of Domenico Bigordi*), *part of an altar-piece painted for Santa Maria Novella, Florence.*
Florence. *S. Maria N.* St. Lucia.
Paris. *Louvre.* Christ bearing the Cross.

BIGORDI, DAVIDE (DI TOMMASO), or DAVIDE DEL GHIRLANDAIO, who was born at Florence in 1452, was chiefly employed in assisting his brother Domenico; and, with Benedetto, completed some of his unfinished works. Davide also practised as a mosaicist at Orvieto, Siena, and at Florence, where he died in 1525.

BIGORDI, DOMENICO, whose full name seems to have been Domenico di Tommaso Curradi di Doffo Bigordi, is generally called GHIRLANDAIO (or in the Florentine dialect GRILLANDAIO, in which manner he sometimes signed his works), or 'The Garlandmaker,' an epithet probably derived from his father's profession. He was the son of a goldsmith and broker in Florence, and was born there in 1449. In his early years he probably followed his father's business, but afterwards entered the studio of Alessio Baldovinetti, and became one of the most distinguished artists of his time—both as a mosaicist and a painter. His design was more correct and graceful than was usual in his time, and the expression of his heads is superior to that of any painter who had preceded him. His earliest remaining frescoes are those in the Church and Refectory of Ognissanti, which are dated 1480, and represent St. Jerome, and the 'Last Supper.' Soon afterwards he commenced his labours at the Palazzo Vecchio, Florence, in 1481, where a fresco of the 'Glory of St. Zanobius' and other subjects still remain. He was called to Rome by Sixtus IV. in 1483, to aid in the decoration of the Sistine Chapel, where he painted 'The Call of SS. Peter and Andrew,' which still remains; and 'The Resurrection,' which has perished. Previous to 1485 he decorated the Cappella San Fina in the Duomo of Gimignano with frescoes, representing different events in the life of that saint, which are remarkable for their beauty and grandeur of treatment. In the year 1485 he completed the decorations of the Sassetti Chapel in the church of Santa Trinità, Florence: these consist of portraits of Francesco Sassetti and his wife Nera; a series of classical subjects, and six subjects from the life of St. Francis of Assisi. The altar-piece he finished for this chapel with the 'Adoration of the Shepherds,' is now in the Academy of Arts, Florence. His next, and his most important commission, was that given him by Giovanni Tornabuoni to adorn the choir of Santa Maria Novella. These frescoes, which are Bigordi's master-pieces, consist of four courses of designs on the three walls of the choir, and represent—'St. Francis before the Soldan,' and 'The Death of St. Peter, Martyr;' eight subjects drawn from the life of St. John the Baptist; and thirteen taken from the life of the Virgin. In these beautiful and wonderful designs will be found twenty-one portraits of members of the Sassetti and Medici families, his own portrait and those of his assistant Sebastiano Mainardi, and of Baldovinetti. After the completion of the above immense work, Domenico painted by order of Lorenzo de' Medici, the 'Christ in Glory, adored by SS. Romualdo, Benedict, Attinia, and Greciniana,' for the Badia of Volterra, where it still remains. In 1488 he finished the 'Adoration of the Magi,' for the church of the Innocenti, Florence, in which picture is his own portrait. The latest known picture by Ghirlandaio is the 'Visitation of the Virgin,' dated 1491, and now in the Louvre. He died at Florence in 1494. He was the founder of an eminent school, and will ever be remembered as the instructor of Michelangelo.

The following are some of his best works:

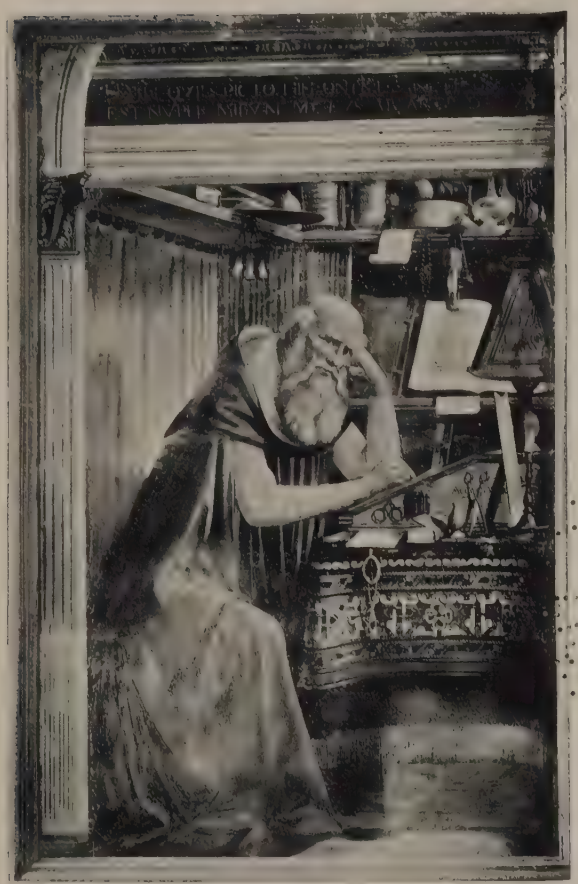
Florence. *Academy.* Adoration of the Shepherds. 1485.
" " Madonna with four Saints.
" *Innocenti.* Adoration of the Kings. 1488.
" *Ognissanti.* The Last Supper (*fresco*).
" " St. Jerome (*fresco*). 1480.
" *Uffizi.* Adoration of the Magi. 1487.
" " Madonna and Saints.
Lucca. *S. Martino.* Madonna and Saints.
Munich. *Pinakothek.* (i) Madonna and Child with the two St. Johns, St. Dominick, and St. Michael. (ii) St. Catharine of Siena. (iii) St. Lawrence (*part of an altar-piece executed from designs by Domenico for Santa Maria Novella, Florence: the exterior wings, finished by Davide and Benedetto Bigordi and Francesco Granacci, after Domenico's death, are in the Berlin Museum*).
Narni. Coronation.
Paris. *Louvre.* Visitation, MCCCCLXXXXI.
" " Old Man and a Boy.
Pisa. *Gallery.* SS. Sebastian and Roch.
" *St. Anna.* Madonna and Saints.
Rimini. *Gallery.* Three Saints.
S. Gimignano. *Church.* Annunciation (*fresco*).
Volterra. *S. Francesco.* Christ adored by Saints.

BIGORDI, MICHELE (DI RIDOLFO), who painted at Florence about 1568, died at the age of 75. A 'Holy Family' by him is in the Pitti Palace.

DOMENICO BIGORDI

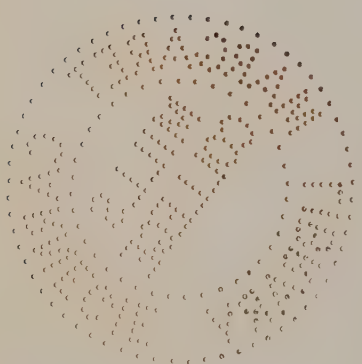
CALLED

GHIRLANDAIO



Alinari photo] [*Church of the Ognissanti, Florence*

ST. JEROME IN HIS STUDY



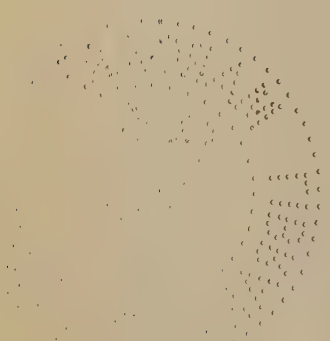
DOMENICO BIGORDI

CALLED

GHIRLANDAIO

Alinari photo] [*Hospital of the Innocenti, Florence*

THE ADORATION OF THE MAGI



BIGORDI, Ridolfo (di Domenico)—called Ghirlandaio—who was born at Florence in 1483, lost his father Domenico when he was still a child, and was taken under the protection of his uncle Davide. He afterwards studied under Cosimo Rosselli and Fra Bartolommeo, and had so far profited by the instruction of these masters, that when Raphael visited Florence, he was so satisfied of his ability, that he entrusted him to finish a picture of the 'Virgin and Infant' he had commenced, for one of the churches at Siena. So highly did Raphael esteem Ridolfo's talents, that on his return to Rome he invited him to assist him in his great works in the Vatican. Unfortunately for his fame, Ridolfo refused the invitation of Raphael, for, if he had accepted it, he would probably have participated in the glory of that illustrious painter in an equal degree with Giulio Romano. He possessed an acute and vivacious imagination, with an elegance and taste in his forms that have a near affinity to the style of that master. In some of his first productions, in San Jacopo at Ripoli, and in San Girolamo at Florence, though there is something of the dryness of Pietro Perugino, they bear a great resemblance to the juvenile works of Raphael. He approaches nearer to the better time of that master in his two pictures of subjects from the Life of St. Zanobio, originally painted for the Academy at Florence, but afterwards placed in the Ducal Gallery. He died at Florence in 1561. The print of the 'Procession to Calvary' (plate 125 of Rosini) will give an idea of his style of composition and delineation of character; but it does not bear much of the impress of Fra Bartolommeo or Giulio Romano. The following are some of his most important pictures:

Berlin.	*Museum.*	Adoration of the Infant Christ.
Buda Pesth.	*Gallery.*	Nativity.
Florence.	*P. Vecchio.*	Holy Trinity.
"	"	Annunciation. 1514.
"	*Academy.*	Panels with three Saints each.
"	*Uffizi.*	St. Zanobio restoring a child to life.
"	*Pitti.*	Two Portraits.
London.	*Nat. Gall.*	Procession to Calvary.
Pistoja.	*S. Pietro Mag.*	Virgin adored by Saints.
Reigate.	*Priory.*	Portrait of an old man.

BIJE, De. See De Bije.

BIJLAERT, Jan Jacob, a Dutch painter, was born at Rotterdam in 1734. His paintings, some of which are at Cassel and Brunswick, mostly represent girls, and are weak in colouring. He sometimes worked for churches. He died at Leyden in 1809.

BILCOY, Marie Marc Antoine, was born in Paris in 1755. He painted a number of genre subjects, and was received into the Academy in 1789. He died in Paris in 1838.

BILFELDT, Jean Joseph, a French miniature painter, was born at Avignon in 1793. He studied under Raspay, and devoted himself chiefly to miniatures and portraits, some of which are at Versailles. He died in Paris about the year 1849.

BILIVERT, Jan, (or Bellivert,) who was born at Maestricht in 1576, was brought up in the school of Lodovico Cardi, in Italy, where he was called Giovanni Biliverti. He completed some of the works left unfinished at the death of his instructor, to whose style he endeavoured to unite the expression of Santo di Titi, and something of the splendour of Paolo Veronese. He died at Florence in 1644. Amongst his best works may be mentioned:

Florence.	*Pitti Pal.*	Tobias and the Angel.
"	*Uffizi.*	Joseph and Potiphar's Wife.
Petersburg.	*Hermitage.*	Hagar in the Desert.
Vienna.	*Belvedere.*	Christ and the Woman of Samaria.

BILLINGTON, Horace W., landscape painter, was the brother of the celebrated singer. A landscape by him was exhibited at the Royal Academy in 1802. He died in London, November 17, 1812.

BILLMARK, Carl Johann, who was born at Stockholm in 1804, was a landscape painter; he visited Dalecarlia, St. Petersburg, and Paris, where he studied under Deroy. From 1828 to 1830 he published 100 lithographic landscape studies, and in 1833, whilst in Paris, he produced 29 works, representing the scenery of his native country; and later on 24 plates of views on the Rhine, and also 100 plates in a work entitled, 'Journey from Stockholm to Naples.' He was a member of the Academy of Stockholm, and received the decoration of the Wasa order. He died in Paris in 1870.

BILLONI, Giambattista, a painter of Padua, was born in 1576, and died in 1636. He painted landscapes and portraits, and sometimes attempted history; but his reputation is now confined to his portraits.

BILLOTTE, René, born at Tarbes (Hautes Pyrénées) June 24, 1846. A pupil of Eugène Fromentin. Exhibited yearly since 1878 at the Salon des Champs Elysées, and since 1890 at the Champs de Mars. He chiefly painted Dutch landscapes and views around Paris. His 'La Neige à la Porte d'Asnières' (Musée du Luxembourg) and 'Le Soir à l'Avenue de Villiers' (Musée de Dijon) are well known. He also painted a decorative panel for the Hôtel de Ville, 'La Seine au Quai d'Orsay.' He gained the silver medal at the Exposition Universelle of '89. He was secretary of the National Society of Beaux Arts, and member of the Pastel Society, and Chevalier of the Legion of Honour. A collection of his works was shown at the Goupil Gallery in London in 1897. P. P.

BILLWILLER, Johann Lorenz Jacob, born at St. Gallen, Switzerland, in 1780, etched the portraits of Füger, Maurer, Schmutzer, Fischer, and himself, and painted genre pieces after Kobell and J. Seelos. He committed suicide at Vienna in 1810.

BILLY, Niccolò and Antonio, (or Billi,) two Italian engravers, who flourished about the year 1734, engraved several portraits and historical subjects, executed with the graver in rather a stiff, dry manner. Niccolò engraved some plates for the Museum Florentinum.

Fredericus Zuccharus.
Hans Holbein; *se ipse pinx.*
Pietro Leone Ghezzi; *se ipse del.*
Giovanni Morandi; *se ipse del.*
Cardinal Pompeo Aldrovandi; *G. Berti pinx.*
Cardinal Spinelli; *Dom. Dupra pinx.*
The Infant Jesus sleeping; oval.
St. Philip Neri kneeling before the Virgin; *after S. Conca.*
The Holy Family; *after Carracci;* half-length figures.
The Flight into Egypt; *after Guido.*

BILTIUS, Jacob. See Van der Bilt, Jacob.

BIMBI, Bartolommeo, a Florentine artist, who was born in 1648, studied under Lorenzo Lippi, and after painting historical pieces for a short time, became an excellent painter of fruit and flowers; he was considered the Mario of his school. He died in 1725.

BIMEL. See Bumel.

BINCK. See BINK.

BINDER, JOSEPH, who was born at Vienna in 1805, received his first art instruction in that city. From 1827 to 1834 he resided at Munich. Two years later he became teacher at the Städel Institute, Frankfort; and in 1847 he returned to Vienna and was elected in the following year a member of the Academy, of which he was made a lecturer in 1851. He died in 1864. Binder at first painted portraits, but afterwards turned his attention to historical subjects, a branch of art in which he was very successful. Towards the close of his life he painted frescoes for churches. The following are some of his best works:

Portrait of the Emperor Albert II. (*In the Kaisersaal at Frankfort.*)
Madonna and Child.
The Conversion of the Robber Julian.
St. Catharine of Siena visiting a poor family.
St. Florian.
Conversion of St. Eustachius. (*In the Belvedere, Vienna.*)

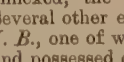
BINDON, FRANCIS, who was born in Ireland at the beginning of the 18th century, painted portraits of Dean Swift, the Archbishop of Armagh, Dr. Sheridan, and other celebrated men of the time, some of which were engraved. He also practised as an architect, and built country mansions. He died in 1765.

BINET, ADOLPHE GUSTAVE, younger brother of Victor J. B. Binet, born February 2, 1854, at Saint Sauveur (Calvados), became a pupil of Gerôme at the school of Beaux-Arts, and gained considerable reputation as a painter of Paris life and scenes. Later he became a follower of the mystical school, but he is best known by his great work in the Hôtel de Ville, representing a sortie by the National Guard from Paris in 1870. This was exhibited in the Champ de Mars salon in 1891. He obtained a third-class medal in 1885, and a silver medal in 1889. He died in Paris in 1897.

BINET, LOUIS, a French engraver, was born in Paris in 1744. He was a pupil of Beauvarlet, and engraved several plates after the works of Greuze, Joseph Vernet, and other masters. He died in Paris about the year 1790.

BING, EDWARD, (or BYNG,) was an assistant to Sir Godfrey Kneller, who, before his death, commissioned him to finish all his portraits which were then incomplete, and in return settled on him £100 a year. Bing died about the middle of the last century. His brother, ROBERT BING, was also employed by Kneller.

BINK, JAKOB, (or BINCK,) an old German engraver and painter, was born at Cologne between 1490 and 1504. From the earliest accounts of Bink, we must consider it probable that he was a pupil of Dürer, but this is by no means certain, while his early residence in Italy throws a doubt upon the supposition. He is also said to have worked under Marc' Antonio in Rome. One of his largest plates is a rather feeble copy of the very popular 'Massacre of the Innocents' by Raphael. Previous to the year 1546 he was appointed painter to King Christian III. of Denmark, whose portrait and that of his wife Queen Dorothea, by him, are said to be at Copenhagen. He was also employed by Prince Albrecht of Brandenburg, who sent him in 1549 to the Netherlands, to erect a monument to the late Princess. Bink now received a fixed annual salary from the above-named prince, and removed his wife and family to Königsberg, where, about twenty years after, he died, in 1568 or 1569. Of his paintings none but portraits are known. In the Garderobe at Königsberg are those of 'Prince Albrecht' and his 'First Wife,' and his own portrait is in the Belvedere, Vienna. Bink's pictures are remarkable for correctness of drawing and general artistic taste. This artist holds a distinguished rank among the engravers denominated, on account of the small size of their prints, by the name of the 'Little Masters.' His style is very neat, sometimes resembling the works of H. Aldegrever, but his plates evince less mastery in the execution. His drawing is correct, and there is an agreeable taste in the turn of his figures. There has existed considerable confusion respecting the marks of the artists of this period, particularly those whose names commence with a *B*. The works of this master are generally marked with the cipher annexed, the *C* meaning Coloniensis. Several other engravers used the initials *I. B.*, one of whom, very skilful indeed, and possessed of much invention, is mistaken by Sandrart for Bink. The following are his principal prints:



The Portrait of Jacob Bink, with a cap, a skull in his cloak, and a cup in his right hand.
The Portrait of Lucas Gassel; *I. B.* 1529. Inscribed *Imago ab Jacob Binck ad vivum delineata.*
Portrait of Francis I.; *Franciscus rex Francia.*
Portrait of Claude, First Queen of Francis I. 1526.
Christiernus II. Danorum Rex. 1525.
Elisabeta Danorum Regina.
Christian III., surrounded by nine shields of arms and six Cupids, is one of his most elaborate and excellent engravings. It is rare, and not in Bartsch's catalogue.
St. Jerome, with the Lion.
Twenty, representing the Divinities; copied after *Caralius*, who engraved these plates after *Il Rosso.*
Adam holding the branch of a tree.
Eve, with a branch with two apples.
Lot and his Daughters; circular; marked twice.
David, with the head of Goliath. 1526.
Judith, with the head of Holofernes.
St. Michael vanquishing the Evil Spirit.
The Virgin Mary adoring the Infant Jesus in the manger.
Virgin sitting on a bank.
Saints, various small prints, including SS. Anthony, the Virgin with Catharine and Barbary, Magdalene, George.
The Beheading of St. John.
The Soldier struggling with Death. A fine design.
Many subjects from fable and allegory, including Cupid, Venus, Hercules and Nessus, Pride, Fortune, Justice.
The Massacre of the Innocents; copied after *Marcantonio;* very scarce; an inferior print.
A Woman beating and driving away the Devil with her crutch. 1528.

W. B. S.

BINNEMAN, WALTER. This artist, who is supposed to have been a native of England, flourished about the year 1675. He engraved a few portraits, which are very indifferently executed; among them is that of Robert Chamberlaine, an arithmetician, prefixed to his 'Accomptant's Guide.'

BINOIT, PETER, a flower painter of the 17th century, flourished in Cologne. In the Darmstadt Gallery there are two flower-pieces by him. One has his monogram and the date 1611, and the other is signed P. BIÑOIT. FRANCFORT 1620.

BINYON, EDWARD, was an English landscape painter in oil and water-colours. He lived many years in the isle of Capri, where he died in 1876, from the effects of bathing while heated. His works, which appeared at the Dudley Gallery and

at the Royal Academy, evinced his power of colour and of portraying the effects of the sunny south. Amongst his contributions to the latter institution were:

Arch of Titus. 1859.
Capri. 1870.
Marina di Laccho, Ischia. 1873.
Coral Boat at Dawn, Bay of Naples. 1875.
Hidden Fires, Vesuvius from Capodimonte. 1876.

BIONDI, Francesco, who was born at Milan in 1735, painted sacred subjects. He died in 1805. In the gallery of his native town there is a 'Madonna and Child,' by him.

BIORD, Peter. The name of this artist is affixed to an etching representing 'Cupid and Psyche.' It is executed in a bold, spirited style, and is apparently the production of a painter.

BIRCH, Henry, an English engraver, practised in the latter part of the 18th century. He engraved after Stubbs and other contemporary painters.

BIRCH, John, portrait and landscape painter, was born at Norton, Derbyshire, in 1807. As a boy he gave indication of a love for art, sketching the beautiful scenery of the neighbourhood. For some time he assisted his father in his business as a file-cutter, but afterwards went to a carver and gilder, with whom he remained seven years. He then determined to take up portrait painting as a profession, and went to London, where he studied under H. P. Briggs. Here he received several commissions to paint copies of the portraits by his master, in which he was so successful, that it was sometimes difficult to distinguish the copy from the original. Amongst the original portraits which he painted were several of Ebenezer Elliott, the Corn Law Rhymer; one, a half-length, representing him amongst the rocks of Rivilin, was painted on the spot, when the poet and painter were on a ramble together. His landscapes consist of views of the magnificent scenery of Derbyshire: 'Dovedale,' 'Millin's Dale,' 'Matlock High Tor,' 'Entrance to the Peak Cavern,' were favourite subjects of his pencil. Birch was a man of enlarged and liberal views, and of great conversational powers. For some years, towards the latter part of his life, he resided in London, making occasional visits to his native town, during the last of which it is said that he painted about forty portraits in nine months. He died at South Hackney in 1857.

BIRCH, William, a miniature painter and engraver, was born at Warwick about 1760. He exhibited enamel portraits at the Royal Academy from 1781 to 1794, when he went to Philadelphia, where he died. As an engraver he is best known by his 'Délices de la Grande Bretagne,' consisting of thirty-six plates of ancient buildings in Norwich and elsewhere, published in 1791.

BIRCK, Paul. Strutt mentions this artist as the engraver of four plates, exclusive of a title, representing the 'Four Elements,' in circles, surrounded with ornaments, which appear to be patterns for goldsmiths. They are executed with the graver in a style resembling that of J. T. de Bry. On the title is the following inscription: *Quatuor Mundi Elementa, elegantibus figuris seu imaginibus artificiosa expressa. Paulus Birck, f.*

BIRCKAERT, Anton, (or Birckart,) a German engraver, who was born at Augsburg in 1677, and resided some time at Prague, where he died in 1748. He engraved some large architectural plates with figures, which are executed with the graver in a stiff, formal style. Basan mentions a print by him representing the 'Martyrdom of Forty Portuguese Jesuits;' after Borgognone. Dlabacz has given a numerous catalogue of his works.

BIRCKENHOLZ, Paulus, was a native of Germany, and flourished about the year 1670. He was a print-seller as well as an engraver, and published a set of small plates, representing warlike trophies, with figures, &c. They are executed chiefly with the graver, in a neat, but formal style. The title to these plates is *Omnis generis instrumenta bellica.*

BIRD, Edward, an English painter, born at Wolverhampton in 1762 (or 1772), served an apprenticeship to a maker of tea-trays, and was employed to embellish them with fruit, flowers, and fanciful designs. At the expiration of his term of service he left Birmingham, and set up a school for drawing at Bristol. During the intervals of instruction he made sketches, designs, and compositions for pictures; and it would appear that his progress was due to his own observation and persevering industry. He painted humorous and pathetic subjects, which attracted much attention, and induced the members of the Royal Academy to enrol his name as an Associate in 1812, and as an Academician in 1815. His best pictures, as historical compositions, are 'The Battle of Chevy Chase,' and the 'Surrender of Calais.' His chief merit, as an artist, lay in natural and touching representations of homely and social subjects; history, both sacred and profane, required a spirit more imaginative than he possessed. He was a kind-hearted man, much respected by his brother artists and all who knew him. He died at Bristol in 1819, and was buried in the cloisters of the cathedral. Among his best paintings are:

Good News (*exhibited at the Academy in* 1809).
Choristers Rehearsing (*purchased by the Prince Regent*).
A Country Auction (*exhibited in* 1812).
A Poacher's Career, in six subjects. 1812.
Queen Philippa interceding for the Burghers of Calais. 1814.
The Day after Chevy Chase (*purchased by the Duke of Sutherland for* 300 *guineas*).
Death of Eli. (*This picture received a prize of* 300 *guineas from the British Institution, and was bought for* 500 *guineas by the Duke of Sutherland.*)
The Raffle for the Watch (*in the National Gallery*).
Christ led to be Crucified (*exhibited in* 1817).
The Death of Sapphira (*his last work*). 1818.

BIRD, John, a landscape painter, was born in 1768. He made some of the drawings for Angus's 'Principal Seats of the Nobility' (1787), and other topographical works. He died at Whitby in 1829.

BISCAINO, Bartolommeo, the son of Giovanni Andrea Biscaino, was born at Genoa in 1632. He was instructed by his father in the first rudiments of the art, and afterwards became a scholar of Valerio Castelli. From the early indications he gave of uncommon genius, great expectations were formed of his future eminence, and they were not disappointed. Before he had reached his twenty-fifth year he had painted many considerable works, but his career was cut short by the plague, which visited Genoa in 1657, to which his father and himself fell victims. The Dresden Gallery possesses three pictures by this artist, representing 'The Woman taken in Adultery,' 'The Adoration of the Magi,' and 'The Circumcision of Christ.' He etched several plates, in a free, bold style, resembling in some degree the works of Benedetto Castiglione, but in a more finished manner. His

subjects are finely composed and elegantly drawn. He sometimes marked his plates *B. B.* The following are his most esteemed prints:

Moses in the Bulrushes.
Susannah and the Elders.
The Nativity, with Angels.
The Circumcision.
The Wise Men's Offering.
Herodias, with the Head of St. John.
The Virgin Mary and Infant Jesus, with Angels.
The Virgin suckling the Infant Jesus, with St. Joseph.
The Virgin suckling the Infant, with St. Joseph, and St. John with his lamb.
The Virgin adoring the Infant Jesus.
The Virgin with the Infant Jesus on her knee, St. John kissing his foot, and St. Joseph behind.
The Virgin with the Infant Jesus standing on her knee, stretching out His arm to St. Joseph; half-length figures.
The Holy Family, with St. John holding a cross.
The Repose in Egypt, with Angels in the clouds.
The Infant Jesus reposing on the globe.
St. Joseph, with the Infant Jesus; half-length.
St. Christopher giving his hand to the Infant Jesus.
St. Christopher, with the Infant Jesus.
Mary Magdalene in the desert; dated 1656.

BISCAINO, Giovanni Andrea, a native of Genoa, painted landscapes in a bold and spirited style; but, according to Soprani, the necessity he was under to paint with despatch, in order to support a numerous family, prevented his bestowing that care and attention which would have rendered his works more deserving of our esteem. He died at Genoa, of the plague, in 1657.

BISCARRA, Giovanni, an Italian historical painter, of Turin, flourished in the first half of the 19th century. He died in 1851. His own portrait is in the Uffizi at Florence.

BISCHOF, Friedrich, who was born at Anspach in 1819, was a painter of genre subjects. 'The First Snow,' by him, is in the Pinakothek at Munich. He died in 1873.

BISCHOP, Cornelis, a Dutch painter, who was born at Dordrecht in 1630, was a scholar of Ferdinand Bol. He painted history and portraits, in the style of his master, but with very indifferent success. He died in 1674. His son, Abraham Bischop, was eminent as a painter of birds.

BISET, Karel Emanuel, a Flemish painter, was born at Mechlin in 1633. It is not said by whom he was instructed, but he went to Paris when he was young, and met with great encouragement, his pictures, which represented gallant assemblies, balls, concerts, and what are called 'conversations,' being adapted to French taste. Notwithstanding his success, the love of his native country induced him to return to Antwerp, where he was appointed director of the Academy, in 1674. He designed his subjects with taste, but his colour is rather cold and grey. His chief work is a large picture in the Brussels Gallery, formerly in the hall of the Archers' Guild at Antwerp, representing 'William Tell preparing to shoot the Apple from the Head of his Son.' A 'Family Group' by him is in the Museum at Rotterdam. He died at Breda in 1680 (or 1685). His son Jan Baptist Biset was also a painter.

BISI, Fra Bonaventura, called 'Padre Pittorini,' was a monk of the order of St. Francis, at Bologna, where he was born in 1612 (or 1610). He had been instructed in drawing when young, by Lucio Massari, and was celebrated for his copies in miniature from the works of Correggio, Titian, Guido, &c., many of which were in the cabinet of Alfonso IV. of Modena, by whom he was employed. He also etched a few plates after Parmigiano, Guido, &c., and one after his own design of a 'Holy Family, with St. John and St. Elisabeth,' marked *F. B. B. F.* 1631. He died at Modena in 1662.

BISI, Michele, an Italian engraver and painter, who was born at Genoa about 1788, does honour to the schools of Bartolozzi, Rosaspina, and Longhi. He first distinguished himself by the publication of the 'Pinacoteca del Palazzo Reale delle Scienze e delle Arti di Milano,' in which he was aided by his wife, Ernesta Bisi, who was likewise a pupil of Longhi. In 1819 he undertook a series of engravings from the paintings of Andrea Appiani, in which he was assisted by some of the best scholars of Longhi. His engraving of 'Venus embracing Cupid' happily expresses the beauty of the original picture. Subsequently appeared 'The Virgin and Infant Christ enthroned, attended by St. Anthony and St. Barbara,' after Luini, which he has treated in a brilliant and delicate manner, preserving the beauty and grace peculiar to the master; 'Andromeda and Perseus,' after Guercino; an 'Adoration of the Virgin,' after Sassoferrato; and 'The Offering of the Magi,' after Gaudenzio di Ferrara. He also succeeded as a painter of landscapes.

BISQUERT, Antonio, was a Spanish historical painter, who was born at Valencia, and a scholar of Ribalta. He established himself at Teruel in 1620, and became renowned as a painter. He was a good colourist and designer, and infused much sentiment into his pictures. He also copied Sebastiano del Piombo's 'Dead Christ in the arms of the Virgin.' He died in 1646.

BISSCHOP, Jan de. See De Bisschop.

BISSET, James, born in 1760, first practised as a miniature painter at Newmarket. He afterwards went to Birmingham, where he engraved the emblematic plates to his 'Survey round Birmingham' (1800). In 1814 he published a 'Guide to Leamington.' He died there in 1832.

BISSOLO, Pier Francesco, was, it is believed, a native of Treviso, and was brought up in the school of the Bellini at Venice. He flourished from about 1492 to 1530. His paintings are very rare. His works at Murano, and in the cathedral of Treviso, were compared by Lanzi with those of Palma Vecchio.

Berlin, *Gallery*, Resurrection of Christ; Castel-Franco, *Floriano*, Altar-piece (*signed and dated* MDXXVIII); Brescia, Madonna and Saints; London, *Benson Coll.*, Three pictures; Venice, *Academy*, Christ exchanging the crown of thorns of St. Catharine of Siena for a crown of gold (*signed* Fraciscus Bissolo)—*formerly in San Pietro Martire, Murano* (*generally considered his masterpiece*), and three other works.

There are also pictures by him in the Correr Museum, Layard Gallery, and Redentore Church, in Venice.

Francesco Bissolo is thought by Crowe and Cavalcaselle to be possibly identical with Pietro de' Ingannati, the author of a 'Madonna and Child' in the Berlin Gallery—signed Petrus de Ingannatus P.

BISSONI, Giovanni Battista, was born at Padua in 1576; and, according to Ridolfi, was first a scholar of Francesco Appollodoro, called Il Porcia, a portrait painter, and afterwards of Dario Varotari. Bissoni painted several pictures for the churches

and convents at Padua and Ravenna. He died in 1636.

BISUCCIO, Leonardo di, of Milan, is a painter whose name has been handed down to posterity by the reputation of one work only. It is the decoration of the chapel of Sergiani Carracciolo, in the church of San Giovanni a Carbonara, in Naples. The subjects are scenes from the life of the Virgin, in which several portraits of members of the Carracciolo family have been introduced. In general treatment the work resembles the style of Giotto, but the heads partake of the beauty of Fra Angelico. Bisuccio lived about the middle of the 15th century.

BITTERLICH, Eduard, was born at Stupnicka, in Galicia, where his father had established himself. Whilst Eduard was still young his parents moved to Vienna, with the intention of educating him for the civil service, but against their will he entered Waldmüller's studio, and devoted himself to miniature painting. In 1855 he went to Venice in order to copy the works of the old masters. His enthusiasm was so great that he would scarcely allow himself the time to eat and drink. Upon his return he married Marie Singer von Wyssogurski, and immediately afterwards put himself under the direction of Rahl, whom he never afterwards left until his death. For this master he designed many fresco paintings, and sketched an immense number of small compositions, amongst them the 20 sheets for the 'Wanderings of the Argonauts,' and the coloured sketches for the Duke of Oldenburg. After Rahl's death, Bitterlich's principal work—executed in conjunction with Griepenkerl—was the design for the new Opera House; and of his earlier productions we may name, The Pompeian figures in the Ypsilanti Palace, and the 20 Lunettes in the Banqueting-hall of the Grand Hotel of Vienna, together with the pictures for the restored castle of Duke Leopold in Hörnstein. He died at Pressbaum, near Vienna, in 1872.

BITTHEUSER, Johann Pleickard, an engraver, born at Bütthard in 1774, was instructed by J. G. von Müller; he was professor at Würzburg, and died there in 1859. The following engravings are some of his best works:

The Last Supper; *after Leonardo da Vinci.* 1805.
The meeting of Augustus and Cleopatra; *after R. Mengs.*
The Wife of Domenichino coming out of the bath; *after Domenichino.*

BIZAMANUS was the name of a family of painters who belonged to a school at Otranto, in Apuleia, and flourished a short time before the 15th century. Their paintings are executed in the Byzantine style, with landscapes in the backgrounds. The painting in the Museo Cristiano of the Vatican, of 'Christ, risen from the dead, and Mary Magdalene,' is attributed to Donatus Bizamanus; and that in the Museum at Berlin, of 'The Descent from the Cross,' to Angelus Bizamanus.

BIZEMONT-PRUNELÉ, André Gaspard Parfait, Comte de, French draughtsman and engraver, was born at the château of Tignonville, near Étampes, in 1752. He was a pupil of E. Gaucher, and etched and engraved on wood a considerable number of works. He was for some years director of the Museum at Orleans, and died there in 1837. Among his etchings may be mentioned:

Hagar and Ishmael; *after Guercino.*
Cephalus and Procris; *after the same.*
Virgin and Child; *after Guido.*
A Pietà; *after Ribera.*
La Nourrice; *after Natoire.*
An Allegory upon the death of Louis XVI. and of Marie Antoinette.

BIZZELLI, Giovanni, a Florentine painter, born in 1556. He was a scholar of Alessandro Allori, called Bronzino. He afterwards went to Rome, where he painted some pictures for the churches. On his return to Florence he executed several works for the public edifices, which are described by Borghini in his account of the painters and sculptors of Florence. He died in 1612. His own Portrait and an 'Annunciation' by him are in the Uffizi.

BLACEO, Bernardino. Ridolfi describes several works of this painter in the churches at Udine, in the Friuli—among them, the principal altar-piece of the church of Santa Lucia, representing the 'Virgin and Infant Saviour, with a group of Angels, and St. Lucia and St. Agatha;' and in Porta Nuova, the 'Virgin and Infant Christ, with St. Peter and St. John.' Blaceo appears to have flourished about 1550.

BLACKLOCK, W. J., a landscape painter, was born in 1816. His views of scenery in the North of England were much admired at the Royal Academy Exhibition of 1853 and the two following years. He died at Brampton, Cumberland, in 1858.

BLACKMORE, John, a mezzotint engraver, was born in London about the year 1740. We have by him some well-scraped plates, chiefly portraits after Sir Joshua Reynolds, among which are the following:

Samuel Foote; *after Sir Joshua Reynolds.* 1771.
W. H. Bunbury, caricaturist; *after the same.*
Henry Bunbury; *after the same.*
Innocence. 1770.

He also engraved plates after Frans Hals and other Flemish artists. He died about 1780.

BLACKWELL, Elizabeth, the daughter of a London merchant, is known as the author of 'A Curious Herbal, containing 500 cuts of the most useful plants which are now used in the practice of physic, engraved on copper-plates after drawings taken from the life,' published in 1737 and 1739. This celebrated botanical work was issued at Nuremberg in 1757, with German and Latin text, and 600 coloured plates, and at Leipsic in 1794. Mrs. Blackwell was the wife of Dr. Blackwell, who for many years was physician to the King of Sweden, and was involved in a State prosecution for treason, and beheaded in 1747. His widow lived till 1774.

BLAGRAVE, John, an eminent mathematician, a native of Berkshire, published among other works, in 1585, 'The Mathematical Jewel,' illustrated with woodcuts, executed by himself, in a neat style. He died in 1611.

BLAIN de FONTENAY, Jean Baptiste. A mistake for Belin de Fontenay, which see.

BLAIZE, Candide, a French miniature painter, was born at Nancy in 1795, and died in Paris about 1855.

BLAKE, B., a painter of still-life, birds, fish, and other objects of that kind. His works, when carefully painted, are very pleasing, but his circumstances, and his mode of living, obliged him to hurry his pictures, and too frequently to repeat them. As they were to a certain degree popular in his

day, the dealers held him in thrall, and injured his reputation by employing others to copy his works. He was also compelled by necessity to make, for these patrons, copies of the works of Dutch painters, in which he was sometimes so successful as to enable his employers to mislead their customers. Little of his history is known. He exhibited 'Views of Dunford, near Salisbury,' more than once at the Academy; and 'Dead Game' frequently with the Society of British Artists, of which he was a foundation member. He died about the year 1830.

BLAKE, NICHOLAS, a draughtsman and engraver, who illustrated Hanway's 'Travels in Russia and Persia,' published in 1753, an edition of 'Pope's Poems,' and other works. He was a native of Ireland, and lived for many years in Paris, where it is believed he died at the end of the last century.

BLAKE, WILLIAM, painter and engraver, was born in London on the 28th of November, 1757. (The "good MS. authority" on which Mr. Swinburne prefers the 20th of November is insufficient to discredit the evidence, especially that of Varley's horoscope, for the later date.) He was the second son of a hosier who had carried on business for many years at 28, Broad St., Golden Square, a quarter occupied at that time by shops and residences of a good class. Little is known of his parents' temperaments and acquirements; but the fact of their sending the lad, in his tenth year, to Pars' drawing academy in the Strand (considered the best drawing-school of the day), is evidence that they lacked neither the will nor the means to launch their son upon an artistic career. The boy had already shown his bent by drawing many curious sketches on the hosier's bills and counters. At fourteen he was taken to be apprenticed to the fashionable engraver Ryland; but his strong presentiment that Ryland would some day be hanged (a presentiment eventually justified to the letter) led to the breaking off of the negotiations, and it was as a pupil of James Basire, an engraver of the hard and dry school, that Blake spent the years 1771-8. For the understanding of his art it is important to remember that, at an age when the majority of students have hardly entered upontheir more serious training, Blake had already begun to draw and engrave for publication; for example, 'Joseph of Arimathea among the Rocks of Albion,' an engraving put forward as a copy from Michael Angelo, was almost certainly Blake's own design, and it is dated 1773. Nor was the isolation in which this precocious activity was exercised a mere matter of a lonely studio or workshop. Basire employed his apprentice to make drawings of London churches, and it is on record that young Blake was often locked up in Westminster Abbey with no companions save the monarchs and heroes whose crumbling effigies he had been sent to copy. There is ground for the supposition that he was present on the day when the body of the first Edward was exhumed and the royal face for a moment uncovered. But, be this as it may, it is certain that the lad's innate sympathy with the supernatural was greatly and perhaps morbidly enhanced by the long hours of loneliness spent in haunted vastness and dimness. At four the boy believed he had seen God "put His forehead to the window," and at eight or ten he had marvelled at a tree bright with angels on Peckham Rye. How far he believed in the objective reality of these appearances cannot be determined. On the one hand stands the fact that to the end of his life he claimed to be holding converse with the spirits of men no less great than Moses, Homer, Socrates, Dante, Shakespeare and Milton; affirming, for instance, of Shakespeare, "He is exactly like the old engraving, which is said to be a bad one—*I* think it very good." On the other hand, full weight must be given to such remarks as, "You can see what I do if you choose. Work up imagination to the state of vision, and the thing is done." Perhaps the best resolution both of this puzzle and of the vexed question of Blake's sanity is the theory that, as an artist, he went as far as do the exponents of materialism in arrogance of idiom, though in an opposite direction. In other words, he did not admit the obligation to confine himself to everyday, literal speech. "All things," he said, "exist in the human imagination alone," and to one who showed him 'The Mechanic's Magazine,' he said, "We artists hate these things." On the termination of his seven years' apprenticeship, Blake studied for a short time at the newly-established Royal Academy. But his preferences and intentions as an artist had already become fixed, as appears from some sentences scribbled by him many years later in a copy of Reynolds' 'Discourses.' It seems that Blake, who, on the strength of threepenny-pieces, invested in prints after such masters as Raphael, Michael Angelo and Dürer, had been known years before in the sale-rooms as "the little connoisseur," "secretly raged" when he was rebuked by Moser, the keeper, for wasting time on these "old, hard, dry, unfinished works" instead of devoting himself to Rubens and Le Brun. As for the living model, he protested that natural objects only "weaken, deaden and obliterate imagination," and declared that the so-called "life" "looks more like death and smells of mortality." But though a revolt from Moser and the Academy was inevitable and beneficial, it is a debatable question how far a more prolonged and all-round course of training would have been a loss or a gain to his art. After a disappointment in love, Blake married, in 1782, Catherine Boucher, of whom Mr. Swinburne says that she "deserves remembrance as about the most perfect wife on record." At the time of the marriage the young woman could neither read nor write, but she seems in the course of years not only to have vanquished these disabilities, but also to have become no mean draughtswoman, while it is well known that she both bound her husband's books in boards and coloured many of his illustrations. The more painful stories of Blake's poverty are exaggerations, and the accounts of his squalor are falsehoods. But "the last shilling" was a familiar sight. Save for a few years (1800-1804) spent at Felpham in Sussex, in the impossible society of the "poet" Hayley, the couple passed the whole of their lives in London lodgings. Blake never went abroad, and had contact with no artistic life save that of Georgian London. The desire for holidays was a mystery to him, and even the northern heights which are parts of modern London made him ill by their strong and unfamiliar air. He was bred, born, married and buried a Londoner, and this is another of the facts which throw light upon his art, accounting, as it does, both for the lack of variety in proportion to the bulk of his almost innumerable productions, and for the immense force and mystical beauty of the ideal creations which represent the reaction from his cramped and ugly conditions. In 1780 Blake exhibited 'The Death

of Earl Godwin' (probably in water-colours) at the Royal Academy. In 1783 appeared, at the cost of friends, the slim octavo volume 'Poetical Sketches by W.B.,' now extremely rare. 'Poetical Sketches' was printed and published in the ordinary way. But four years later came a little book which in twenty-seven pages presents examples of nearly every one of its author's extraordinary characteristics. This was the famous 'Songs of Innocence,' which, along with its companion, 'Songs of Experience,' is now universally admitted to contain some of the most clearly inspired and perfectly beautiful poetry in the literature of the world. The songs composing the volume were involved in marginal decorations of a beauty and originality only less than the songs' own, and the whole work was written, embellished, engraved, printed and bound by the poet and his wife. Even the ink was of their own making. As for the technical method, it is thus described by Gilchrist: "It was quite an original one. It consisted of a species of engraving in relief, both words and designs. The verse was written and the designs and marginal embellishments outlined on the copper with an impervious liquid, probably the ordinary stopping-out varnish of engravers. Then all the white parts or lights, the remainder of the plate, that is, were eaten away with aqua fortis or other acid, so that the outline of letter and design was left prominent as in stereotype. From these plates he printed off in any tint, yellow, brown, blue, required to be the prevailing or ground colour in his facsimiles; red he used for the letterpress. The page was then coloured up by hand in imitation of the original drawing, with more or less variety of detail in the local hues." The secret of this serviceable process Blake firmly believed himself to have learned one night in a dream from the spirit of his dead brother Robert, and it is on record that, next morning, after Mrs. Blake had paid one shilling and tenpence for the materials required to test its efficacy, only eightpence remained in the common purse. The experiment succeeded, and Blake, whose writings (with the exception of 'Poetical Sketches' and part of a poem on the French Revolution) never tempted a publisher till after his death, became his own printer and bookseller. The result, as in nearly all the crucial issues of his life, was a further pressing in of the artist upon himself, and the loss of influences which some think would have corrected and balanced his strong natural endowment, while others hold that they would have weakened and blurred it. Accustomed to and even preferring a frugal and busy life, Blake fell into a habit of writing only to please himself—a superficially admirable choice which generally ends in ignominious unintelligibility. The 'Prophetic Books' ('Visions of the Daughters of Albion,' 'America,' 'Europe,' 'The Book of Urizen,' 'The Song of Los,' 'The Book of Ahania,' 'Jerusalem,' and 'Milton'), which, along with 'The Book of Thel,' 'The Marriage of Heaven and Hell,' and 'The Gates of Paradise,' complete the tale of works engraved by Blake according to the method of the ghostly Robert, are coveted by collectors for their rarity, and by artists for their powerful illustrations and decorations. But, despite the enthusiastic labours of commentators to elucidate their obscurities and to magnify their importance, it is almost certain that they will ultimately be regarded as turbid streams of inscrutable verbal symbols in which a lyrical fire of almost unequalled liveliness and purity was extinguished. Fortunately, however, while Blake the poet was wandering in blind alleys, Blake the designer kept pushing onward along so straight a path that the twenty-two pieces illustrating the Book of Job, though executed when the artist was well over sixty years old, are not only his finest achievement, but one of the noblest sequences of designs in the rich domain of religious art. In the 'Job' Blake returned to more familiar methods, using the graver alone, without etching; and although many of his admirers have bemoaned the long estrangement from what proved to be his most congenial and effective medium, it might be maintained with equal cogency that without these fallow years the fine luxuriance of 'Job' had been impossible. The illustrations to Dante's 'Divina Commedia' (for the purposes of which the man of seventy acquired a working knowledge of Italian) bade fair to equal the 'Job,' but Blake's death cut the work short when only seven of the hundred water-colour designs had been engraved. Among earlier engravings by Blake may be mentioned forty-three plates illustrating Young's 'Night Thoughts' (the residue of the five hundred and thirty-seven designs for this work existing as coloured drawings only). The well-known illustrations to Blair's 'Grave,' though designed by Blake, were engraved by Schiavonetti, a successful pupil of Bartolozzi. This arrangement was disingenuously manipulated by Cromek, a publisher, who followed it up by an act of double-dealing in respect of Blake's 'Canterbury Pilgrims' which led on the one hand to a lifelong breach of old friendship with Stothard, and on the other hand to the exhibition and to the 'Descriptive Catalogue' noticed below. Of wood-engravings Blake produced only the brilliant set of seventeen tiny illustrations for Phillips' 'Pastorals,' executed in 1820-1821. As a painter Blake is easier to study in his opinions than in his achievements. The National Gallery has his 'The Spiritual Form of Pitt guiding Behemoth,' and 'Return from Calvary,' and the British Museum has some of his drawings; but by far the greater part of his work is inaccessible or has perished. In many cases the destruction must be blamed either on an indifferent public or on fanatics who burned innumerable poems and designs on the ground that, though they were certainly inspired, their inspiration was from the devil. In other cases, Blake's technical methods must be held responsible. In the memorable 'Descriptive Catalogue' to an exhibition of his pictures held in 1809 the artist wrote: 'Clearness and precision have been the chief objects in painting these pictures—clear colours unmuddied by oil, and firm and determinate lineaments unbroken by shadows which ought to display and not hide form, as is the practice of the latter schools of Italy and Flanders." His frescoes, as he called them, were rather a kind of tempera, painted in water-colour on a ground of glue and whiting, applied to a panel or linen or canvas, and it seems that many of them cracked or were spoilt by damp. As for their contents, the painter himself, while confessing his inferiority to Raphael and Michael Angelo, said, "I do pretend to paint finer than Rubens or Rembrandt or Correggio or Titian." With his engraver's training it was difficult for him to escape from a narrow view of drawing. "I assert," he added, "that he who thinks he can engrave or paint either, without being a master of drawing, is a fool. Painting is drawing on canvas, and engrav-

ing is drawing on copper, and nothing else; and he who draws best must be the best artist." It need hardly be said that the paintings which survive fail to support both the pretensions and the theories of their author. But it is not as a painter that fame is claimed for Blake, and there remains a body of drawings and engravings more than sufficient to accredit him as an artist who, despite his prejudices and extravagances, must come to be ranked among the greatest of Englishmen. "In expressing conditions of glaring and flickering light," says Ruskin, "Blake is greater than Rembrandt," and this is only one of many particular eulogies from writers to whom Blake's work in general made no strong appeal. Upon artists no less reputable than Dante Gabriel Rossetti his influence, though obscure in operation, was considerable, and upon certain younger groups it is inestimable. The sensational character of some of his productions (such as the 'Visionary Heads' and the too famous 'Ghost of a Flea'), and the popular anecdotage which invariably gathers round a strong and unconventional personality, have too long gone on strengthening the habit of excluding his achievement from ordinary consideration, and although his own obstinate self-detachment from contemporary artistic movements and his contempt for court and academical honours were certainly the first causes of the neglect into which he fell, the time has come to regard them as forces which worked to distinguish him from more modish practitioners of design and to feel pride in his indisputably original and fine performance. Blake's fruitful old age, which without the friendship of Linnell must have been years of monetary anxiety and artistic barrenness, ended on the 12th of August, 1827. He died "singing of the things he saw in heaven," and was buried in Bunhill Fields' Cemetery in a common grave, now untraceable. The best and fullest account of him is that by Gilchrist (2nd edition, 2 vols., London, 1880); the second volume contains an extended list of his works and many reproductions. The curious 'Father's Memoir of his Child,' by B. H. Malkin (London, 1806), is valuable for the particulars of Blake's life and aims contained in the preface. Mr. Swinburne's 'Blake' (London, 1866); Mr. W. M. Rossetti's long memoir and note prefixed to the Aldine edition of Blake's poems (London, 1890); and Messrs. Ellis and Yeats' three large volumes (London, 1893), contain much biographical and critical material, the last-named work including facsimiles of the 'Prophetical Books,' and an alleged key to their interpretation.

Among devotees of Blake on his occult side a hope is still indulged that more of these "Prophetical Books" may come to light. It is known that Blake left a hundred volumes ready for publication, and that Tatham, an "angel" of the Irvingite church, to whom Mrs. Blake made over the manuscripts, spent two days in burning his heretical legacy. The search for survivors of the bonfire is not quite hopeless; but meanwhile Blake's cause is far better served by the frequent re-publication of his saner works. Among recent examples of these may be noted the reproductions of some of the Dante drawings in the now defunct 'Savoy' magazine (London, 1896); the illustrations in Dr. Richard Garnette's 'William Blake: Painter and Poet' (London, 1897); two volumes containing respectively all Blake's woodcuts and the whole of the 'Job' engravings (London, 1902), and numerous facsimile copies of characteristic pages in 'Songs of Innocence' and 'Songs of Experience.'

A remarkable sale of choice original productions by Blake, the property of the Earl of Crewe, took place in March 1903, when very high prices were obtained for many of the rarities then first offered. Amongst the items were the twenty-one original illustrations for the Book of Job, the unpublished drawings for 'L'Allegro' and 'Il Penseroso,' and the original coloured issues of 'America,' 'Jerusalem,' 'The Marriage of Heaven and Hell,' 'The Song of Los,' and the 'Songs of Innocence,' as well as all the rarest of the books.

E. J. O.

BLANC, HORACE LE. See LE BLANC.

BLANC, LUDWIG AMMY, a painter of portraits and mediæval genre, was born at Berlin, August 9, 1810. In 1829 he entered the Berlin Academy schools, and in 1834 removed to Düsseldorf, where he studied under Julius Hübner. From 1840 to 1842 he worked at Hanover, painting portraits of members of the reigning family, and other persons of note, and in 1845-7 he was similarly employed at Darmstadt. In 1857 he visited France and England. He died in April 1885. There is a picture by him in the Berlin National Gallery.

BLANCHARD, AUGUSTE JEAN BAPTISTE MARIE, a French line-engraver, was born in Paris in 1792, and died there in 1849. He was the pupil of his father, Auguste Blanchard, and engraved, among other works:

Madonna and Child with St. John; *after Batoni.* (Aguado Gallery.)
The Oath of the Horatii; *after David.*
Daphnis and Chloe; *after Albrier.*
The Entry of Henry IV. into Paris; *after Gérard.*
Elizabeth of Bourbon, Queen of Spain; *after Rubens.*
Joséphine, Empress of the French; *after Prud'hon.*

BLANCHARD, EDOUARD THÉOPHILE, a French subject and portrait painter, was born in Paris in 1844. He studied under Picot and Cabanel, and obtained the Prix de Rome in 1868. With his friend Regnault he became a volunteer in 1870, and fought against the Germans. His works were awarded medals in 1872 and 1874. He died in 1879. The following are amongst his works:

A Courtesan. 1872.
Hylas and the Nymphs. 1874.
Herodias. 1874.
Cortigiana. 1875.
The Buffoon. 1878.

BLANCHARD, GABRIEL, known as 'BLANCHARD LE NEVEU,' the only son of Jacques Blanchard, was born in Paris in 1630, and studied under his uncle, Jean Baptiste Blanchard. He was, in 1663, elected Academician on the merits of an allegorical painting of the 'Birth of Louis XIV.,' now at Versailles; but his most successful work was a picture of 'St. Andrew,' which he painted for the Goldsmiths' Guild. He became keeper of the royal collection, and successively assistant-professor, professor, and, in 1699, treasurer of the Academy. He died in 1704. Two of his sons, NICOLAS and PHILIPPE THOMAS, were likewise painters.

BLANCHARD, HENRI PIERRE LÉON PHARAMOND, an historical and landscape painter, was born at La Guillotière, a suburb of Lyons, in 1805. He studied under Baron Gros, travelled in many distant countries, and went with the French expedition to Mexico in the years 1858 and 1859. In 1856 he was in Russia, and was present at the coronation

of Alexander II. He died in Paris in 1873. The following are some of his principal works:

Bull-Hunting.
The Smugglers. 1836.
The Disarmament of Vera Cruz. 1840. (*At Versailles.*)
The Street of El Alari at Tangiers.
San Isidoro Labrador, the Patron Saint of Madrid.
Vasco Nuñez de Balboa discovering the South Sea. (*Paris Univ. Exhib.* 1855.)
The Valley of Jehoshaphat. (*Paris Univ. Exhib.* 1855.)
The Arrival of the French at Plan-del-Rio. 1865.
Farm Yard at Chatou.
The Djiguietofka.
An American Glade.

He also contributed largely to the 'Illustration,' and in 1855 published 'L'Itinéraire Historique et Descriptif de Paris à Constantinople' (12 plates).

BLANCHARD, JACQUES, an eminent French painter, was born in Paris in 1600. His first instructor in the art was Nicolas Bollery, his maternal uncle; but when about twenty years of age he spent four years at Lyons, studying under Horace le Blanc, and then went to Italy, and passed two years at Rome. He returned by way of Venice, and was so struck with the beautiful colouring of the great Venetian masters, especially Titian, that he was induced to remain two years in that city. On his return to Paris he executed, as a reception picture into the Guild of St. Luke, a 'St. John on the Isle of Patmos,' which, with others of his works, was greatly admired. He was the first to establish a true and natural style of colouring, in which the artists of his country were very deficient, though he scarcely merited the name of the 'French Titian,' which was given to him by his contemporaries. His chief works at Paris were the two pictures he painted for Notre-Dame, one representing 'St. Andrew kneeling before the Cross,' the other the 'Descent of the Holy Ghost,' executed in 1634; in the gallery of the Hôtel de Bouillon, now fallen into ruin, he painted thirteen large pictures of subjects from Ovid. The Louvre contains four works of his—two of the 'Holy Family,' a 'Charity,' and a 'St. Paul in Meditation,' but they are all of small size: it has not one of the large pictures which established his fame as a colourist. Although now almost forgotten, his reputation was great, and in many respects well deserved. He died in Paris in 1638.

Blanchard etched some plates from his own designs and those of others, among which are the following:

The Holy Family; without his name; *Chez Huart.*
The Holy Family, with St. Catharine and St. John; *Chez Chartres.*
St. Agnes adoring the Infant Jesus in the arms of the Virgin Mary; *after Lodovico Carracci;* without name.

BLANCHARD, JEAN BAPTISTE, known as 'BLANCHARD L'ONCLE,' an historical painter, was born in Paris in 1595. He studied under Nicolas Bollery, his maternal uncle, and in 1624 accompanied his brother Jacques to Rome. He became an Academician in 1663, and died in Paris in 1665. No record of his works exists.

BLANCHARD, LAURENT, a French historical and portrait painter, was born at Valence, in the department of Drôme, and died in Paris in 1819. He exhibited, amongst other works:

The Marriage of Hercules with Hebe. 1804.
Telemachus on the Island of Calypso. 1812.
Venus complaining to Jupiter. 1812.
St. John preaching in the Wilderness. 1812.
A Holy Family. 1819.

BLANCHARD, THOMAS MARIE AUGUSTE, engraver, born in Paris, May 18, 1819. He was a pupil of his father and gained the second prize for engraving at the Institute. He devoted himself mainly to the reproduction of the masterpieces of the modern school. He gained a third-class medal in 1843, a second-class medal in 1847, and a first-class in 1857. He also secured a third-class medal at the Universal Exhibition of 1867, and a second-class medal at the Universal Exhibition of 1878. He was a member of the Académie des Beaux Arts, succeeding Alphonse François on November 17, 1888. He was a Chevalier of the Legion of Honour. His principal works were 'The Repose in Egypt' after Bouchot, 'The Angel Gabriel' and 'Head of Christ' after Paul Delaroche, 'Faust and Marguerite' after Scheffer, Frith's 'Derby Day,' and others after Meissonnier, Tadema, etc. He died in 1898 at the great age of ninety-eight.

P. P.

BLANCHERI, VITTORIO. See BLANSERI.

BLANCHET, THOMAS, a French historical and portrait painter, was born in Paris in 1617, according to D'Argenville, although the registers of the Academy would place his birth in 1629. His genius at first directed him to sculpture, but after studying that art for some time under Sarrassin, he was advised to abandon it, on account of the delicacy of his constitution, and to apply himself to painting. After receiving lessons from Poussin, whose friend he became, he went to Rome, and frequented the studio of Albani, without adopting his style. He had also the advantage of studying under Andrea Sacchi, by whose instruction he much benefited. After passing some years in Italy, one of his friends took him to Lyons, where he settled; but he often visited Paris, where he painted, in 1662, for the cathedral of Notre-Dame, 'The Ecstasy of St. Philip,' now in the Louvre. He executed for the Hôtel de Ville of Lyons some considerable works, which established his reputation as one of the ablest historical painters of his country, but these were almost entirely destroyed by fire in 1674. He was admitted into the Academy as a portrait painter in 1676, and as an historical painter in 1682, on which occasion he painted for his picture of reception 'Cadmus killing the Dragon,' now in the Louvre. He founded the Academy at Lyons in 1681, and died in that city in 1689.

BLANCUS, CHRISTOPH, an engraver, supposed to be a native of Germany, flourished about the year 1600. He engraved a few plates in the manner of Jan Müller, but with not much success. We have by him:

A Holy Family, accompanied by Angels; half-length; *after Spranger.* 1595.
The Portrait of Michelangelo Buonarroti. 1612.

BLANCUS, JOHANNES PAULUS, (or BIANCHI,) according to Heineken, flourished about the year 1682. We have some etchings by him, which are executed in a heavy, indifferent style. Among others are an emblematical print, after C. Stores, inscribed, *Io. Paul. Blancus incid.*, and 'Christ praying in the Garden,' without the name of the painter, dated 1682.

BLANES, BENITO RODRIGUEZ. See RODRIGUEZ BLANES.

BLANKERHOF, JAN TEUNISZ, called also JAN MAAT, a Dutch painter of sea-pieces, was born at Alkmaar in 1628. He learned the first rudiments of the art from Arnold Teerlink, a painter of no

reputation, and became afterwards a scholar of Cesar van Everdingen. On leaving that master he went to Italy, and passed some time at Rome, where the Flemish Society of Painters conferred on him the name of Maat (or comrade). He also spent some time in Candia. He was living in 1674, but the date of his death is not known. His best pictures, in which he combined the truth and nature of the Dutch school with the grand scenery of Italy, represent storms on the coast of the Mediterranean. The Brussels Museum and the Schleissheim Gallery contain each a good specimen of his art.

BLANSERI, Vittorio, (or Blancheri,) was born at Venice, about 1735, and was educated in the school of the Cavaliere Claudio Beaumont. He is considered his ablest scholar, and succeeded him in the service of the court of Turin, in which city are his principal works. Three of his pictures are in the church of San Pelagio, one of which, representing 'St. Louis fainting, supported by an angel,' is particularly admired. He died in 1775.

BLARENBERGHE, Henri Désiré van, a French painter in water-colours, born at Lille in 1734, was the son of Jacques Guillaume van Blarenberghe, a painter, who died in 1742. His works are distinguished by the charm of their composition and the delicacy of their execution, and are much sought after by collectors. He excelled in subjects in miniature painted upon snuff-boxes, bonbonnières, and rings, many of which have realized high prices when sold by public auction. At the Demidoff sale in 1863, a snuff-box in gold, painted with a view of the château of Bellevue, sold for 11,000 francs. There are drawings by him in the Louvre, and some views of European capitals painted in oil at Versailles. Blarenberghe died in Paris in 1812. He had a son, Louis Nicolas, who imitated his style so well that it is impossible to distinguish their unsigned works. The dates of his birth and death are unknown.

BLASCO, Matias, was a painter of merit at Valladolid early in the reign of Philip IV. His style was simple and natural, and his colouring pleasing. He painted for the church of San Lorenzo at Valladolid a 'Martyrdom of St. Lawrence' which bears his signature and the date 1621. He also painted four pictures of miracles wrought by a favourite Virgin of the same church.

BLEAVIT, —. This artist is mentioned by Strutt as an engraver of portraits. Among others, he engraved that of René Descartes, the philosopher.

BLECHEN, Karl Eduard Ferdinand, landscape painter, was born at Kottbus in 1798. Although his inclination for art developed itself very early, he first, in 1812, entered a banker's business. He next occupied himself as a decorative painter. In the easel-pieces of his earlier period the influence of the Dutch painters manifests itself in a powerful observation of nature in his technical treatment; in his conception, however, an uncommon fantastic disposition is noticeable—at times inclining to the melancholy, at times to the romantic. A journey now undertaken to Italy disclosed to him his taste for pure art, and now at length he displayed in his pictures and sketches a keen insight, astonishing for his time, into the true characteristic of light and atmosphere in Italian landscape. At this period of his painting his former fantastic nature is only occasionally noticeable. In 1830 he was made teacher of the landscape class at the Berlin Academy, and he may be looked upon as the founder of the modern Berlin school of landscape, in virtue especially of his more important Italian pictures. He died in 1840 at Berlin. In the Museum there is a 'View of Tivoli;' and the majority of his water-colour drawings and sketches are now in the Royal Collection of engravings there.

BLEECK, Pieter van, a Dutch portrait painter, and the son of Richard van Bleeck, painter of portraits, was born at the Hague in 1695. He went to London in 1723, was much employed, and died there in 1764. He engraved several plates in mezzotint, which, without any superior excellency, are clearly scraped, and have considerable merit. He sometimes marked his plates with the annexed monogram. We have by him.

Richard van Bleeck, painter; *se ipse pinx. P. van Bleeck junior, fec.* 1735.
Rembrandt van Rijn; *se ipse pinx. Van Bleeck.* 1727; with the cipher.
François du Quesnoy, called Fiammingo, Sculptor; *A. van Dyck pinx. P. V. B. I. f.* 1751.
Nell Gwyn; *after Lely.*
Mrs. Olive, in the character of Phillida; *P. van Bleeck fec.* 1735.
Mrs. Cibber, in the character of Cordelia; *the same.*
Griffin and Johnson, in the characters of Tribulation and Ananias; *the same.*
The Virgin Mary and Infant; *after A. van der Werf.* 1748.

BLEECKER. Several painters of this name flourished at Haarlem during the 17th century. The name is found in various forms—Bleecker, Bleeker, Bliecker, Blieker, Blecker, and Bleker. The following are the most important:

BLEECKER, Dirk, was a native of Haarlem, and flourished in the 17th century. In the Gallery at Brunswick is an excellent portrait, which is supposed to be his own, painted by himself, and dated 1617. He lived as late as 1652, the date of a painting by him of 'Mary Magdalene.'

BLEECKER, Gerrit Claesz, who died at Haarlem in 1656, distinguished himself there as a painter of landscapes and figures.

BLEECKER, Jan Gaspar, was born at Haarlem in 1608. He was a painter, but is more especially known by his engravings, which are rather scarce. The Brunswick Gallery has a painting of 'St. Paul and St. Barnabas' by him. He etched several plates, both from his own designs and after other masters, executed in a slight and spirited style, of which the following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

A Landscape, with Jacob and Rachel.
A Landscape, with Rebekah and the servant of Abraham.
A Peasant and a Woman riding in a waggon.
A similar subject.
A Landscape, with a carriage at the door of an inn. 1643
A Landscape, with a woman milking a cow, and a peasant. 1643.
A Landscape, with cattle.
A Landscape, with a woman on horseback.
A Landscape, with figures on horseback.
A Landscape, with a shepherd watching his flock.

SUBJECTS FROM CORNELIS POELENBURG, IN THE STYLE OF REMBRANDT.

Jacob and Laban dividing their flocks; *J. G. Blecker. aq. fort.* 1638.
The Lystrians wishing to sacrifice to Paul and Barnabas; *same mark.* 1638.
The Crucifixion; *C. P. pinx. I. C. B.*

BLEEK, Pieter van. See Bleeck.

BLEKERS, Norbert, a Dutch painter, was born

at Haarlem about 1635. He painted history, and was patronized by the Prince of Orange, for whom he painted one of his best pictures, representing the 'Triumph of Venus.' Vondel, a poet of his country, has celebrated the works of this painter. He died at Haarlem in 1682.

BLES, DAVID, Dutch painter, born at the Hague on September 19, 1821. Studied historical painting under Cornelis Kruseman. He went to Paris at the age of twenty, where he stayed several years, visiting England and Belgium. His pictures were imbued with a somewhat melancholy and satirical humour. He figured at the Paris Exhibition of 1855 with four pictures which attracted attention; two of these, 'Le Directeur des Femmes' and 'Un jeune ménage et la vieille tante,' were inspired by the satires of Boileau. He also contributed to the Exhibition of 1878, when he was decorated with the Legion of Honour, besides several foreign orders. His death occurred at the Hague towards the end of 1899. P. P.

BLES, HENDRIK, commonly called HERRI MET DE BLES (with the forelock), was born at Bouvignes about 1480. He imitated the style of Joachim Patenier, under whom he is supposed to have studied at Antwerp, and painted in the stiff and dry manner of his time. He generally introduced into his landscapes scriptural subjects, with a number of neatly drawn figures. Instead of marking his works with his name, he usually painted an owl in one of the corners, for which reason the Italians nicknamed him 'Civetta.' He died at Liége about 1550 (the Berlin Gallery Catalogue says "after 1521"). His pictures are very curious, and much esteemed We note the following:

Berlin.	*Museum.*	Portrait of a Young Man.
Florence.	*Uffizi.*	Landscape with ruin.
London.	*Nat. Gall.*	Christ on the Cross.
"	"	The Magdalen.
Modena.	*S. Pietro.*	Pietà.
Munich.	*Pinakothek.*	Adoration of the Kings.
Venice.	*Accademia.*	Tower of Babel.

BLESENDORF, CONSTANTIN FRIEDRICH, the brother of Samuel Blesendorf, was born at Berlin in 1675. He was a miniature painter in water-colour and oil, and an engraver, and worked chiefly for the booksellers. He died in 1754. We have by him:

A Frontispiece for *Julian's Opera; S. Blesendorf inv. C. F. Blesendorf fec.*
Frontispiece for *Beyer's Thesaurus Antiquitatum; F. C. Blesendorf fec.*
Portrait of Frederick William, Elector of Brandenburg. 1688.

BLESENDORF, SAMUEL, a Prussian enamel painter and engraver, was born at Berlin in 1670. He designed and engraved several portraits for Puffendorf's 'History of Sweden.' He worked chiefly with the graver, and his plates are very neatly finished. He died in 1706. Among others we have by him:

Charles XI., King of Sweden.
Charles XII.
Frederick Rudolph Louis, Baron of Canitz.
Samuel, Baron of Puffendorf.
Frederick III., Elector of Brandenburg. 1696.
Frederick William, Prince Electoral.
Frederick William; *after Adam de Clerc.*
The Portraits of John Frederick of Brandenburg, Margrave of Anspach, and the Margravine, in a garden; *after Gasp. Netscher.* 1682; very fine.

BLEYSWYCK, F. VAN, a Dutch engraver, who flourished at Leyden from about 1720 to 1746. He engraved many portraits for the publications of his time, which are highly finished, but without much taste. Among these are some of the plates for Hofman's 'Portraits historiques des Hommes illustres de Dannemark,' dated 1746. He also engraved some small landscapes, in which the point and the graver are handled with great delicacy.

BLICKE. See BLIEK.

BLIECKER (or BLIEKER). See BLEECKER.

BLIEK, DANIEL VAN, (or BLICKE,) was a good painter of interiors and exteriors of churches and other public buildings; he lived at Middelburg from about 1650 to 1661. His manner of painting resembles that of Van Vliet. The Berlin Museum has the Interior of a Church, by him, signed and dated 1653.

BLIN, FRANÇOIS, a French landscape painter, who was born at Rennes in 1827, studied under Picot, and exhibited at the Salon from 1852 to 1866, in which year he died in his native town. His paintings were often of a gloomy character, but showed a close study of nature. The following are the best:

Ruins of the Castle at Guildo; *in the Lille Museum.*
The Old Mill at Guildo.
A Summer Evening at Sologne.

BLINKVLIET, M. The exact time when this painter flourished is unknown; but he imitated Berchem so successfully that his works have been ascribed to that master: probably they were contemporaries.

BLOCH, CHARLES HENRY, Danish painter, born at Copenhagen May 23, 1834. At the age of fifteen he left the school of Marine Cadets for that of the Beaux Arts, where he carried off all the prizes. In 1859 he gained a scholarship for Rome, where, with the exception of a brief interval, he resided until 1865. He became a member of the Academy of Copenhagen, and Professor at the school of Beaux Arts there. His pictures are chiefly remarkable for their facile technique and genuine dramatic effect. He excelled in portraying the semi-comic side of Italian convent life, but at times gained an unenviable notoriety by his too free treatment of sacred ceremonies. He gained a first-class medal and decoration of the Legion of Honour at the Universal Exhibition of 1878. He painted two pictures for the Oratory of Fredericksborg, entitled 'Visit of Mary to Elizabeth' and 'Jesus Christ Healing a Blind Man.' His death took place at Copenhagen on February 22, 1890. P. P.

BLOCHOM. See LOCHOM.

BLOCK, BENJAMIN, the son of Daniel Block, was born at Lübeck in 1631. He was instructed in art by his father, and proved a reputable painter of history and portraits. The Prince of Mecklenburg, in whose service his father passed a great part of his life, took him under his protection, and sent him to Italy for improvement. He visited Rome, Naples, and Venice, and met with employment as a portrait painter in each of those cities. On his return from Italy he was invited to the court of Saxony, where he painted portraits of the electoral family and the principal courtiers. He died at Ratisbon about 1690. His historical works were altar-pieces for the churches in different parts of Germany. He was also a good engraver. The following portraits are his best plates:

Friedrich Wilhelm, Elector of Brandenburg.
Marquard Schenk von Castell.
Wilhelm Ludwig, Duke of Würtemberg.

BLOCK, DANIEL, a painter of portraits, was born at Stettin, in Pomerania, in 1580. He was a scholar of Jakob Scherer, a portrait painter of reputation, under whom he soon became proficient; and he ultimately surpassed his instructor. He was employed at the courts of Denmark and Sweden, and passed many years in the service of the Duke of Mecklenburg. By the exertion of very reputable talents he gained a large fortune, of which he was deprived by plunder. He died in 1661.

BLOCK, JACOB ROGER, a Dutch painter, was born at Gouda in 1580. He went to Italy when he was very young, and applied himself particularly to the study of architecture and perspective. He made designs of the fine remains of antiquity in the environs of Rome, and, on his return to Holland, painted some pictures composed from those subjects, which were highly esteemed. Houbraken reports that Rubens, in a journey he made through Holland, visited this artist, and on seeing his works, pronounced him the ablest painter of his country in the subjects he represented. He also excelled in military architecture, and was taken into the service of the Archduke Leopold, whom he accompanied in some of his campaigns. He was killed by a fall from his horse in 1632.

BLOCKLANDT, ANTONIS VAN. See MONTFOORT.

BLOEM, A., was a native of Germany, and resided at Vienna in the seventeenth century. He was chiefly employed by the booksellers. He engraved the portraits, views, battles, &c. for a book entitled 'Istoria di Leopoldo Cesare,' published at Vienna in 1674. The plates are etched, and finished with the graver.

BLOEM, M., is the author of a picture of 'Dead Game,' in the Hermitage, St. Petersburg, which bears his name and the date 1653; another picture of still-life in the same gallery is also attributed to him. No details of his life are recorded.

BLOEMAERT, ABRAHAM, a Dutch painter and engraver, was born at Gorcum about 1564. He was the son of an architect and sculptor, who placed him under the tuition of Joost de Beer, but he seems to have profited most by studying and copying the works of Frans Floris. In 1581 he went to Paris, where he stayed three years, studying under Jean Bassot and Herry, two unimportant painters. On his return to his native country he studied at Herenthals under Hieronymus Francken. He subsequently painted at Amsterdam and at Utrecht, where he died about 1658. He painted history and landscapes, allegory, mythology, animals, and flowers, and was a very productive artist. His colouring is excellent, but his drawing is very defective, and frequently negligent. The following are his best works:

Berlin.	*Museum.*	Joseph's Dream.
Copenhagen.	*Gallery.*	The children of Niobe killed by the arrows of Apollo (*painted for the Emperor Rudolph. Signed*).
"	"	Hercules and Omphale; Venus and Adonis.
Hague.	*Gallery.*	Hippomenes receiving the prize (*signed and dated* 1626).
"	"	The Marriage of Peleus (*signed and dated* 1638).
Munich.	*Pinakothek.*	Raising of Lazarus (*dated* 1607; *one of his best works*).
Paris.	*Louvre.*	Nativity (*signed and dated* 1612).
Utrecht.	*Gallery.*	Adoration of the Kings.

Bloemaert numbers among his scholars his four sons, and Jan Gerritsen Cuyp, Gerard and Willem van Honthorst, Jan and Andries Both, Cornelis van Poelenburg, and Jan Baptist Weenix.

As an engraver, he has a claim to considerable attention. We have by him a number of plates etched in a free, bold, and masterly manner, some of which are in imitation of pen-drawings. But his most esteemed prints are those executed in chiaroscuro, the outlines of which, contrary to the usual process, are not cut on the blocks of wood, but are etched on copper. These are very spirited, and produce a good effect. His prints are sometimes signed with his name at full length, but more frequently marked *Ab. Bl. in., or A. Bl.*, or thus, *A. Bloem.*

The following are his principal prints:

ETCHINGS BY A. BLOEMAERT.

St. John, with a lamb.
The Magdalene penitent
St. Peter penitent.
The Holy Family; *J. Starterus exc.* 1593.
Juno.
Four Landscapes, with figures and animals.

PRINTS IN CHIAROSCURO.

Moses and Aaron.
The Virgin and Infant Jesus.
The Holy Family.
Two Busts, the Virgin Mary and St. Joseph.
St. Simon, with the Instrument of his martyrdom.
The Magdalene, with a crucifix.
St. Jerome reading; *A. Blo.*
Another St. Jerome; *after Parmigiano;* marked *F. P.*
A naked Infant; *after Titian.*
A Woman with a veil; *after Parmigiano.*

BLOEMAERT, ADRIAAN, was the fourth son of Abraham Bloemaert, and received his first instruction from his father. He was sent to Italy, where he studied some time. He afterwards visited Vienna, where he met with employment, and ultimately settled at Salzburg, and was killed in a duel in 1668. He painted history and portraits with some success. Heineken attributes to this artist several plates of portraits, although they are without his name.

BLOEMAERT, CORNELIS, a very eminent engraver, the third son of Abraham Bloemaert, was born at Utrecht in 1603. He was instructed by his father in the first principles of design, and from a natural inclination for engraving, he devoted himself entirely to that art. His first master was Crispyn van de Passe, and it was not long before he surpassed his instructor. In 1630 he went to Paris, where he distinguished himself by some plates he engraved for the 'Temple of the Muses.' From Paris he went to Rome, where he fixed his residence, and where he lived the greater part of his life. He died there in 1680. This admirable artist distinguished himself not only by the beauty of his graver, but by a talent, unknown before him, of effecting an insensible gradation from his lights to his shadows, and introducing a delicate variety of tints, in the different distances in his subject. Previous to his time there was a great inattention to harmony, the lights being left indiscriminately clear, so that the picture was rendered spotty and incongruous. By this essential improvement he has established his claim to originality, and may be said to have given birth to that admirable style which was afterwards so successfully followed by the great engravers of the French school, Audran, Baudet, Picart, and Poilly. His works are universally admired; they are numerous, and several of them are become very scarce. Some of his prints are marked *C. Bl.* and

others *Corn. Blo.*, or *C. Blo.* The following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

Franciscus Bonisignus, secretary to Prince Leopold; *C. Bl.*
Giovanni Battista Toretti, Florentine; *Romæ.*
P. de Grebber; *P. Haarlem consec.; C. Blo. sc.*
J. Doens, Scot. Theol.
Jacques Faverau; *after Diepenbeeck;* oval.
Moses in the Bulrushes.
The Virgin Mary, and the Infant Jesus caressing her.
A Thesis, with three of the Popes in niches.
A Frontispiece, where St. Ignatius is presented with a Map.

SUBJECTS AFTER ABRAHAM BLOEMAERT.

Bartholomeus Aribertus, liber Baro Malgrati.
Athanasius Kircher, Jesuit.
Cardinal Francesco Peretti di Montalto.
The Tomb of D. Nomi.
The Virgin Mary, with the Infant Jesus sleeping.
The Infant Jesus, with a Glory.
The Assumption of the Virgin; fine composition.
St. Jerome in the Desert.
The Four Doctors of the Church disputing on the Sacrament.
St. Francis kneeling before the Infant Christ.
Christ carrying His Cross, and St. Ignatius; very fine.
Avarice, an old Woman counting money by candlelight.
Liberality, a young Woman giving drink to a child.
An old Woman warming her hands at a stove.
A half-length figure playing the Romel-pot, called the Mustard Grinder.
Four, called Travellers reposing.
Two landscapes, in one a woman with a basket, sitting under a tree, and in the other, a woman sitting; fine and scarce.
Thirteen, the twelve Months of the Year, and the Zodiac.
A Cat, with a Rat under her paws; fine. There are many copies of this plate.
The great Owl, with a pair of spectacles and a book.

SUBJECTS AFTER ITALIAN MASTERS, ETC.

The Virgin, with the Infant seated on a throne, with St. Roch and St. Sebastian; *after Baroccio.*
The Holy Family, with St. Joseph with Spectacles; *after Carracci.*
The Crucifixion; *after the same.*
St. Margaret; *after the same.*
The Nativity; *after Pietro da Cortona.*
The Virgin and Infant Jesus, with St. Martha holding the Palm of Martyrdom; *after the same.*
The Birth of Christ; *after Schiavone.*
The Genius of Poetry distributing wreaths; a circular plate.
St. John in the Wilderness; *Videns Joannes, &c.; after Ciro Ferri.*
Christ at table with His Disciples; *after the same.*
The Resurrection; *after the same.*
St. Paul preaching at Athens; *after the same.*
The Holy Family, with St. Francis kneeling; *after the same.*
St. Anthony of Padua kneeling before the Infant Jesus; *after the same.*
St. Peter raising Tabitha from the dead; *after Guercino;* extremely fine. The most capital plate of this master.
The Virgin Mary adoring the Infant Jesus sleeping; *after Guido.*
The Annunciation; *after Lanfranco;* inscribed *Spiritus sanctus, &c.*
St. Luke painting the Virgin and Infant; *after Raphael.*
The Adoration of the Shepherds; *after the same.*
The Holy Family; *after Parmigiano.*
The Resurrection; *after Paolo Veronese.*
The Virgin and Infant Christ; *after Titian.*

BLOEMAERT, FREDERIK, the second son of Abraham Bloemaert, was born at Utrecht about the year 1600, and distinguished himself as an engraver. He learned the art from his father, and was chiefly occupied in engraving after his designs. We have a number of etchings by him as well as prints in chiaroscuro. His principal work was a drawing-book, containing 173 plates, engraved from the designs of his father. He also executed a few plates entirely with the graver. His prints are sometimes signed *A. Bloem. inv. F. B. filius fecit*, and sometimes *F. B.* The following are principally after his father's designs:

Twelve of the Archbishops and Bishops of Utrecht, two of which are by *Corn. Bloemart.*
Thomas à Kempis.
St. Francis in a Hermitage.
The Body of Leander on the sea-shore.
A set of sixteen figures of Men and Women; marked *F. B. fec.*
A set of thirty, of Beggars; on the title is inscribed *Nudus inops mutilus, F. B. fec.*
The Five Senses.
The Four Seasons.
Twenty Landscapes; *F. B. filius fecit et exc.*
A Landscape, with a Pigeon-house.
Fourteen of Animals and Birds; entitled *Verscheyde Besten und Vogelen.*
Four of Cock-fighting; *De Hanabijters.*

BLOEMAERT, HENDRIK, was the eldest son of Abraham Bloemaert. He painted portraits, but never rose above mediocrity. He died in 1647. A portrait of a man signed BLOEMAERT ÆTATIS 50, A. 1643, in the Hermitage at St. Petersburg, is attributed to him.

BLOEMEN, JAN FRANS VAN, called ORIZONTE, was born at Antwerp in 1662. His pictures bear no resemblance to the taste of his country, which may be accounted for by his having visited Italy when he was very young, and having there passed the remainder of his life. He there studied under Antonius Goubau. He died at Rome in 1740 (?). The name of Orizonte was given him by the Society of Flemings at Rome on account of the beauty and delicacy with which he painted the distances in his landscapes. His works are well known in this country, and are justly esteemed. Inferior to Gaspard Poussin, he may still be ranked among the able painters of landscape. He made choice of the most interesting views in the vicinity of Rome and Tivoli, which he represented with great truth and even grandeur. In his forms, as well as in his touch, he appears to have imitated the fine style of Gaspard Poussin, and in some of his best pictures (for he is very unequal) he has approached the picturesque beauty of that admirable painter. He was also influenced by Claude Lorrain. There is scarcely a palace at Rome that is not ornamented with some of his works. His best pictures are in the pontifical palace at Monte Cavallo, and in the Colonna, Doria, and Rospigliosi palaces. The Louvre has six landscapes by him, the Vienna Gallery three, the Hermitage St. Petersburg three, the Berlin Museum one, the Milan Gallery one, and the Dresden Gallery one. He etched five plates of views near Rome, executed in a bold and masterly style.

BLOEMEN, NORBERT VAN, called CEPHALUS, the youngest of the three brothers, was born at Antwerp in 1670. He studied and painted portraits and conversation-pieces in Rome, and afterwards returned to his native country and settled at Amsterdam, where he died in 1746.

BLOEMEN, PIETER VAN, called STANDAART, or STENDARDO (Standard), a brother of Jan Frans van Bloemen, was born at Antwerp in 1657. Following the example of his brother, he went to Italy for improvement. The name of Standaart was given him by his countrymen at Rome from

his occasionally painting attacks of cavalry. After passing some years in Italy he returned to Flanders with the studies he had made from the objects worthy of notice in the neighbourhood of Rome. In 1699 he was made director of the Academy at Antwerp; he died there in 1719. The pictures of this master represent battles, the march of caravans, horse-fairs, &c., ingeniously composed, with a number of figures, horses, and other animals, extremely well drawn, and painted with uncommon freedom and spirit. He decorated his landscapes with the ruins of architecture and statues from the studies he had made in Italy, and his figures are designed in a superior style to the usual taste of his country. The Dresden Gallery has six pictures by him, the Vienna Gallery two, the Frankfort two, the Hermitage St. Petersburg one, and the Copenhagen one. He etched some of his own works.

BLOEMERS, Arnoldus, born at Amsterdam in 1792, painted flowers, fruit, and animals. He was instructed by Antonie Piera, but principally imitated Van Huijsum. He died at the Hague in 1844. The Rotterdam Gallery has a flower-piece by him.

BLOIS, Abraham de. See De Blois.

BLOK, Anna C. See Fischer.

BLOK, Johanna. See Koerten.

BLOKLANDT, Antonis van. See Montfoort.

BLOMBERG, August Gotthold Dietrich Hugo, Baron von, a poet and painter, was born at Berlin in 1820. He studied under Wach in the Academy at Berlin, and under Léon Cogniet at Paris, and copied Rubens's works in the Louvre. He died at Weimar in 1871. Among his paintings may be mentioned:

'Das Dornröschen.' 1844.
Neptune and Amymone. 1847.
Twenty-seven sketches from Dante.
A Town of the Middle-Ages.
The Merchant of Venice. 1866.
Benvenuto Cellini in Engelsberg.
King William at Königgrätz. 1867.

BLOMMENDAAL, Reyer Jacobsz, a painter of Haarlem, entered the Guild of that city in 1662, and died there in 1675. Nothing further is known of him.

BLOND, Le (or Blon). See Le Blond.

BLONDEAU, Jacques, a French engraver, was born at Langres about the year 1639. He engraved at Rome several plates after the Italian painters, and some after the pictures of Pietro da Cortona in the Pitti Palace at Florence. He seems to have imitated the style of Cornelis Bloemaert, but he never in any way equalled that fine engraver. He also engraved some portraits, without putting his name on the plates. We have by him the following:

PORTRAITS.

Cardinal Francesco Lorenzo Brancati. 1681.
Cardinal Fortuna Caraffa. 1686.
Cardinal Maximilian Gandolfi. 1686.
Cardinal Opitius Pallavicini.
General Enée, Count of Caprara.
René d'Est, Duke of Modena.
John George III., Elector of Saxony.
John Sobieski, King of Poland.
Cardinal Bichi; *after Bourgignon;* oval.

SUBJECTS AFTER VARIOUS MASTERS.

The Pulpit of St. Peter; *after Bernini.*
The Magdalene, half length; *after Calandrucci.*
The Martyrdom of St. Laurence; *after Pietro da Cortona.*
Eight allegorical subjects; from the pictures by *Pietro da Cortona*, in the Pitti Palace; small plates.
The Circumcision; *after C. Ferri.*
The Crucifixion; *after the same.*
St. Augustine appearing to St. Theresa; *after the same.*

BLONDEEL, Lansloot, or Lancelot, who was born at Bruges about 1495, was originally a mason, on which account he took a trowel as his monogram. He did not turn his attention towards art until he was twenty-five years of age. His pictures display a study of the Italian style, and are noticeable for architectural backgrounds. Specimens are in the churches of Bruges and elsewhere. A 'Last Judgment', in the Berlin Gallery, formerly given to him, is now thought to be possibly by Jehan Bellegambe. Blondeel designed the chimney-piece in the Council Hall at Bruges, which contains statues of Charles V. and other monarchs. He died at Bruges in 1560.

BLONDEL, Jean François, a French architect and engraver, was born at Rouen in 1705. He came to Paris in 1739, and opened a school, the fame of which gained him admission into the Academy in 1755. He published a description of the fêtes given by the city of Paris in 1740, on the marriage of Madame Louise Elizabeth of France with Don Philip, Infant of Spain. The plates, representing the temporary buildings, fireworks, &c., are chiefly engraved by himself. He also etched the plates for some large volumes on Architecture, published by himself. Blondel died in Paris in 1774.

BLONDEL, Merry Joseph, a French historical painter, was born in Paris in 1781. He was a pupil of Regnault, carried off the grand prize in 1803, and was elected a member of the Institute in 1832. His principal works are—'Philip Augustus at Bouvines' (1819), painted for the Duke of Orleans; 'The Fall of Icarus,' and 'Æolus letting loose the Winds against the Trojan Fleet;' the grand staircase of the Louvre, the ceiling of the hall of Henry II., and that of the Grand Hall, in the same building; 'Justice protecting Commerce,' six very effective bas-reliefs in grisaille in the Bourse at Paris; the Gallery of Diana, at Fontainebleau; 'Homer at Athens,' and 'Zenobia on the Shore of the Araxes,' formerly in the Luxembourg; 'The Surrender of Ptolemais to Philip Augustus,' at Versailles, and several others. He died at Paris in 1853.

BLOOT, Pieter de. See De Bloot.

BLOOTELING, Abraham, (or Bloteling,) a very eminent Dutch designer and engraver, was born at Amsterdam in 1634. From the style of his etchings it is not unlikely that he was brought up under the Visschers. On the inroad of the French into Holland in 1672, he came to England, where he met with encouragement, but did not reside here longer than two or three years. This laborious artist produced a great number of etchings, some plates executed with the graver, and several in mezzotint. In 1685 he published the collection of gems of Leonardo Agostini, etched by himself. He died after 1698. He sometimes signed his plates with his name at length, and sometimes marked them with a cipher, composed of *A* and *B*, thus . The works of this engraver are sufficiently interesting to excuse our giving a more than usually detailed list of them:

ETCHINGS AND PLATES WITH THE GRAVER.

PORTRAITS.

Thomas Sydenham, Bishop of Worcester; *after Mrs Beale.*
John Wilkins, Bishop of Chester; *after the same.*
Anthony, Earl of Shaftesbury; *after Greenhill.* One of the scarcest prints of this artist.
Edward, Earl of Sandwich; *after Lely.*
Edward, Earl of Montagu; *after the same.*
James, Duke of Monmouth; *after the same.*
Cornelis Tromp, Admiral of Holland; *after the same*
Prince Rupert; *after the same.* 1673.
Aert van Nes, Admiral of Holland; *L. de Jonghe pinx.*
Constantijn Huygen; *after Netscher.*
John Henry Thim; *A. Stech pinx.*
Jerome de Beverningh; *after Vaillant.*
Willem van Haren; *after the same.* 1680.
Egbert Meesz Kortenaer, Admiral of Holland; *Bart. van der Helst pinx.*
The Marquis de Mirabelle; *after Van Dyck.*
Ferdinand de Fürstenberg, Bishop of Paderborn; *A. Bloteling sc.* 1669.
Michel Adriaensz de Ruyter, Admiral; *Bloteling fec. aqua forti.*
Sir Thomas More, Lord High Chancellor.
Edward Stillingfleet, Canon of St. Paul's.
Henry, Duke of Norfolk. 1678.
Jane, Duchess of Norfolk. 1681.
Augustus Stellingwerf, Admiral of Friesland.
Cornelis de Wit, Vice Admiral of Holland.
Tierck Hides de Fries, Admiral of Friesland.
Cornelis Speelman, Vice Admiral.

VARIOUS SUBJECTS AFTER HIS OWN DESIGNS AND OTHER MASTERS.

Twelve Views of Gardens; inscribed *Alcune Vedute, &c.*
Eighteen circular plates of subjects of sacred history, with flowers; *A. Bloteling fec.*
A Landscape, with Diana bathing; *J. van Neck pinx.; A. Bloteling exc.*
A Landscape, with Alpheus and Arethusa; *the same.*
Six Views of the Environs of Amsterdam; *Jac. Ruisdael inv.; A. Bloteling fec.* 1670.
Actæon devoured by his Dogs; *G. Flink pinx.*
A Shepherd playing on his Pipe, with a Shepherdess; *after the same.*
The Golden Age; *G. Lairesse pinx.; N. Visscher exc.*
The Marriage of St. Catharine; *after Raphael.*
Two Heads of Children; *after Rubens;* rare; some impressions have the name of Rubens.
The Study of the Head of a Man; *after Rubens; A. Bloteling fec. et exc.;* rare.
Four Studies of Lions; *after Rubens;* inscribed *Variæ Leonum Icones, a P. P.*
Two Huntings of the Boar and Stag; fine.

PRINTS IN MEZZOTINT.

PORTRAITS.

Justus Lipsius; *A. Bloteling fec.*
Michelangelo Buonarroti; *A. Bloteling fec.*
Frans Mieris, *painted by himself; A. Bloteling fec.*
Jan de Wit, Grand Pensionary of Holland; *after De Baan.*
Cornelis de Wit, the brother of Jan; *after De Baan.*
Staverinus, an old Jew, holding a Medal: *Corn. Bega pinx.*
Titus Oates; *Hawker pinx.*
Desiderius Erasmus; *H. Holbein pinx.* 1671.
Henry Bennet, Earl of Arlington; *after Lely;* oval.
Charles, Earl of Derby; *after the same.*
Abraham Symmonds, an artist; *after the same.*
Queen Catharine; *after the same.*
William Henry, Prince of Orange; *after the same.* 1678.
Nell Gwyn; *P. Lely pinx.*
Mary of Modena, Duchess of York; *after the same.*
Cornelis Tromp, Admiral of Holland; *after the same.*
Michiel Adriensz de Ruijter, Admiral of Holland; *J. Lievens pinx.*
The Emperor Leopold I.; *C. Morad pinx.*
Henry Casimir, Prince of Nassau; *M. van Muscher pinx.*
Portrait of a Venetian Lady; *Titiano inv.*
Constantijn Huygens; *B. Valliant pinx.*
Jan de Cronefeld; *after the same.*

VARIOUS SUBJECTS FROM HIS OWN DESIGNS AND OTHER MASTERS.

The Five Senses; *after C. Bega.*
The Four Ages; circular; *after the same.*
Hercules destroying the monster; *G. Lairesse pinx.*
St. Peter penitent; *after P. Moreels.*
A Landscape, with mythological figures; *F. de Neve pinx.*
The Temptation of St. Anthony; *Cam. Procaccini pinx.*
A Man holding a glass; *Rostrate pinx.*
Bust of a Man; circular.
Bust of a young Man crowned with laurels; circular.
Bust of Hippolyta; oval.
Two Heads, with Phrygian and Grecian Head-dresses; one plate.
The Satyr, and a Peasant; oval.
Vanitas, a Child blowing bubbles.
Abundance, a figure sitting.
The head of a Vestal, crowned with roses.
Small bust of Jupiter; circular.
Small bust of Venus; *same.*
Half length of a Boy holding a Cat.
Cupid and Psyche.
A Blind Man playing on the Flute.
Andromeda.

BLOT, MAURICE, a French line-engraver, was born in Paris in 1754. He was a pupil of Augustin de St. Aubin, and engraved some portraits and fancy subjects in a neat style. He died in Paris in 1818. We have by him:

L'Occupation du Ménage, *and* Companion; *after Aubry.*
La Promesse de Mariage, *and* Le Verrou; *after Fragonard.*
Marcus Sextus; *after Guérin.*
Meditation; *after Guido.*
A Boy blowing bubbles; *after F. Mieris.*
Mars and Venus; *after N. Poussin.*
La Vierge aux Candélabres; *after Raphael.*
Vanity; *after Leonardo da Vinci.*
The Judgment of Paris; *after Van der Werf.*
The Dauphin and Madame Royal, the children of Louis XVI.; *after Madame Le Brun.* 1786.
Giovanni Angelo Braschi, Pope Pius VI., a frontispiece for the Life of that pontiff. 1799.
Jupiter and Io; *after Regnault* (Musée Français).
Jupiter and Calisto; *after the same* (Musée Français).
André Guillaume de Géry, abbé of St. Geneviève; *after himself.*

BLOTELING. See BLOOTELING.

BLUNCK, DITLEV CONRAD, who was born at Breitenburg, near Itzehoe, in 1799, studied from 1814 to 1827 in the Academy of Copenhagen, under Eckersberg. In 1828 he went to Rome, where he spent ten years, and was much influenced by the style of Carstens. On his return from Italy he lived at Vienna and at Hamburg, where he died in 1853. Among his best works are the following:

Christian IV. at Rothenburg. 1823.
Elijah raising the Widow's Son to life. 1827.
The Four Ages of Man.
Manifestation of God to Ezekiel. 1830.
The Engraver at his work-table. 1826.
} *In the Copenhagen Gallery.*
Noah in the Ark.
Thorwaldsen with Danish Artists in a Roman Inn.
} *In the Thorwaldsen Museum, Copenhagen.*

BLYHOOFT, ZACHARIAS, a Dutch painter, of whom but little is known; it is supposed that he lived at Middelburg between 1625 and 1700. Two pictures by him are noticed in the Catalogues of Hoet and Terwesten, and, in regard to their merit, compared to those of Netscher. For this reason he is noticed here, as many pictures are ascribed to Netscher that resemble his manner, but are not by him.

BLYTH, ROBERT, an English engraver, was born in 1750. We have some spirited etchings by him from drawings by John Hamilton Mortimer, A.R.A. He led a careless life, and committed suicide in 1784. The following are his best plates:

Three, of Studies; in the style of *Salvator Rosa* and *De Lairesse.*
Four of the same, with inscriptions.
Bust of an Oriental Chief. 1779; oval.
Bust of an old Man; oval.
Banditti going on an expedition. 1780.
Banditti returning from an expedition. 1780.
The Captive. 1781.
The life and death of a Soldier; four plates.
Fishermen.
A Nymph, with a basket of flowers, sitting on the sea-shore, with a shepherd.
Caius Marius reflecting on the ruins of Carthage.
Nebuchadnezzar recovering his reason; *companion.*
Homer reciting his Verses to the Grecians.

BOADEN, JOHN, a portrait painter, exhibited his works for many years, between 1812 and 1838, at the Royal Academy and the Society of British Artists. He died in 1839. In the South Kensington Museum is a portrait of the Rev. Chauncy Hare Townshend by him.

BOATERI, JACOPO, a native of Bologna, and a pupil of Francia, flourished in the 15th century. He is known as the author of a 'Holy Family,' in the Pitti Palace, Florence. The dates of his birth and death are alike unrecorded.

BOBA, GEORGE, a painter and engraver of the 16th century, known by the name of MAÎTRE GEORGES, was a native of Rheims, and is said by some to have been a disciple of Frans Floris, and by others of Titian. His name in full, or included in a monogram very small, is found on some etchings of landscapes with historical subjects, after Primaticcio; Bartsch gives an account of six of them.

BOBADILLA, GERONIMO DE, a Spanish painter, was born at Antequera, a small town in the vicinity of Seville, in 1620. According to Palomino he was a scholar of Francisco Zurbaran, whose manner he followed. He excelled in painting historical subjects of a medium size and perspective views. He used a peculiar varnish on his pictures, which Murillo compared to crystal. He was a great collector of academic figures, drawings, models, and sketches of celebrated artists. He was one of the founders of the Academy at Seville in 1660, and continued to support it until his death, which took place in that city in 1680.

BOBBIN, TIM, a name assumed by John Collier, the caricaturist. See COLLIER.

BOCANEGRA, PEDRO ATANASIO, a Spanish painter, was born at Granada in 1638. He was a scholar of Alonso Cano, but, according to Palomino, improved himself in colouring by studying the works of Pedro de Moya and Van Dyck. In the cloister of Nuestra Señora de Gracia, at Granada, is a picture by him of the 'Conception,' and at the College of the Jesuits is one of his most esteemed works, representing the 'Conversion of St. Paul.' He died at Granada in 1688. He was vain and arrogant, and boasted his superiority to all the artists of his time; but on being challenged to a contest of ability by Mathias de Torres, he slunk from the trial, and left Madrid. His works were, however, much coveted, and no collection was considered complete without a specimen. The 'Death of St. Clara' by him is in the Hermitage, St. Petersburg.

BOCCACCINO, BOCCACCIO, was born at Cremona, it is believed, in 1460, and was either a pupil or co-disciple of Domenico Panetti. Influenced by Mantegna, he became a celebrated painter, and executed in Sant' Agostino, at Cremona, several frescoes, in 1497. He visited Rome, but not being successful with his 'Coronation of the Virgin,' in Santa Maria Transpontina, he returned to Cremona. Some of his works bear a strong resemblance to those of Perugino, particularly his 'Marriage of the Virgin,' and 'The Madonna, with St. Vincent and St. Anthony,' in the church of San Vincenzio at Cremona, which have been frequently regarded as the productions of Vannucci. One of his most admired performances is a frieze in the cathedral at Cremona, where he has represented the 'Birth of the Virgin,' and some subjects from her life, painted in 1506—1518. In these Lanzi considers him inferior to Perugino in composition, less beautiful in the airs of his heads, and less vigorous in light and shadow, but richer in his drapery, more varied in colour, more spirited in his attitudes, and perhaps not less harmonious and pleasing in his architecture and landscape. Lanzi observes of this painter, that he was the best modern among the ancients, and the best ancient among the moderns. He was one of the instructors of Benvenuto Garofalo. His works extend from 1496 to 1518, and this last date is usually given as the year of his death; but his will was made in January, 1525 (new style), and an inventory of the property divided among his heirs, December 26th, 1525. The following are some of his best works:

Cremona.	*Cathedral.*	Appearance of the Angel to Joachim. 1515.
„	„	Meeting of Joachim and Anna
„	„	Birth of the Virgin. 1515.
„	„	Marriage of the Virgin.
„	„	The Annunciation. 1508.
„	„	The Visitation.
„	„	Adoration of the Shepherds.
„	„	The Circumcision.
„	„	Christ reasoning with the Doctors. 1518.
„	„	Christ between the four Patron Saints of Cremona. 1506.
		(*All the above are frescoes.*
„	*S. Quirico.*	Virgin and two Saints. 1518.
Ferrara.	*Pinacoteca.*	Death of the Virgin.
London.	*Nat. Gal.*	Procession to Calvary.
Paris.	*Louvre.*	Holy Family.
Venice.	*Acad.*	Marriage of St. Catharine.
„	*S. Giuliano.*	Virgin and Child with four Saints.

BOCCACCINO, CAMILLO, the son of Boccaccio Boccaccino, was born at Cremona in 1511, and was brought up under his father. Educated in the Gothic maxims of Boccaccio, and only permitted the career of a very short life, he, however, formed to himself a style which was both pleasing and grand; and he was considered as the greatest genius of the Cremonese school. In 1537 he painted in the niches of the cupola of San Sigismondo the 'Four Evangelists,' so much in the style of Correggio, that it appears almost incredible that a young man of twenty-six years of age, who had never frequented the school of that painter, could approach so near to the greatness of Correggio, both in the intelligence of perspective and in foreshortening. Two other works of this painter, at Cremona, are justly admired — the 'Raising of Lazarus' and the 'Adulteress before Christ,' surrounded by friezes of a numerous group of Angels, finely composed, and designed in the

loftiest style. This promising artist died in the prime of life, in 1546.

BOCCACCINO, Francesco, was born at Cremona about the year 1680. He studied at Rome, first under Brandi, and afterwards in the school of Carlo Maratti, under whom he acquired a pleasing manner of composing and painting easel pictures of historical subjects, which were well esteemed in private collections, and of which he painted more than of larger works for the churches. He sometimes imitated the style of Albani, and, like that painter, he was fond of treating mythological subjects. He died in 1750.

BOCCARDI, Giovanni, known as Maestro Giovanni, was a miniature painter who lived at Florence in the early part of the 16th century, and who, with his son Francesco, painted (1507-23) a number of the choir-books of Monte Cassino and Perugia. The influence of the school of Raphael was noticeable in these productions.

BOCCATI, Giovanni, of Camerino, is known by a picture—signed and dated 1447—in the Gallery of Perugia. The subject is 'The Virgin and Child enthroned, and surrounded by Angels, Seraphim, and Saints.'

BOCCHI, Faustino, was born, according to Orlandi, at Brescia in 1659. He was a scholar of Angelo Everardi, called Il Fiamminghino. He chiefly excelled in painting battles and skirmishes of cavalry, which he composed with great ingenuity, and touched with a spirited pencil. His figures, though on a small scale, are correctly drawn, and his landscapes are very pleasing. He died in 1742.

BOCCIARDO, Clemente, called Clementone—according to Soprani, from the prodigious size of his person—was born at Genoa in 1620. He was a scholar of Bernardo Strozzi, and accompanied Benedetto Castiglione to Rome, where he studied some time, and afterwards visited Florence, where he met with encouragement, and painted his portrait for the Florentine Gallery. It is engraved in the 'Museo Fiorentino.' His principal works are at Pisa, of which Lanzi distinguishes his 'Martyrdom of St. Sebastian,' in the church of the Carthusians. More ingenious in his compositions, and more correct in his design, than Strozzi, he is inferior to him in the truth and purity of his tints. He died in 1658.

BOCCIARDO, Domenico, was born at Finale, near Genoa, about the year 1686, and was a disciple and a follower of the style of Giov. Maria Morandi. Without the possession of much invention, he was a correct designer and an agreeable colourist. In the church of San Paolo, at Genoa, is a picture by this painter of St. John baptizing several figures.

BOCHOLT, Franz von, a German engraver, who flourished from 1458 to 1480, is said to have been a shepherd at Mons, in Hainault; but it is more probable he was a native of Bocholt, a small town in the bishopric of Münster. His prints, amounting to fifty-five, are chiefly copies after the plates of Martin Schongauer and Von Meckenen, although he engraved some few plates from his own designs. They are all executed in a laboured, stiff style, and are generally marked *F. v. B.* The following are by him:

COPIES FROM MARTIN SCHONGAUER.

St. Anthony carried into the air by demons
St. James reading
St. Michael and the Dragon.

COPIES FROM ISRAEL VON MECKENEN.

The Judgment of Solomon.
The Annunciation.
The Virgin and Child; in an arch.

SUBJECTS FROM HIS OWN DESIGNS.

A Friar struggling with a Girl, who defends herself with her distaff.
Samson strangling the Lion.
Two Men quarrelling.
St. George and the Dragon, with 'Francis van Bocholt,' in very old characters.

BOCK, Hans, was a German painter of the 16th century, who flourished at Basle, where he executed, within and without the Rathhaus, some colossal frescoes, which render his name famous. The Rathhaus also possesses a painting of the 'Calumny of Apelles,' by him. His works, though mannered, display much power and energy.

BOCKHORST, Jan van. See Boekhorst.

BOCKHORST, Johann von, called Langen Jan, was born at Münster in 1610. His family had settled at Antwerp when he was young, and he became a scholar of Jacob Jordaens. Under that able instructor he became a very distinguished painter of historical subjects. There are many of his pictures in the churches in Flanders, and they are deservedly ranked among the best productions of the Flemish school. In 1633 he entered the Guild of St. Luke at Antwerp. He seems to have taken the works of Van Dyck as his model, and some of his best pictures are so much in the style of that admirable painter that they may easily be mistaken for his works. He also excelled as a portrait painter; many of his portraits are only inferior to those of Van Dyck. He died in 1668. The following are some of his principal works:

Antwerp.	*Church of Beguines.*	Triptych—Resurrection: Annunciation: and Ascension.
"	*St. Augustin.*	The Empress Helena with the true Cross.
Ghent.	*St. Jacques.*	Martyrdom of St. James.
Lille.	*Museum.*	Martyrdom of St. Maurice. 1661.
Madrid.	*Gallery.*	Mercury.
"	"	Ulysses in female attire at the Court of Lycomedes.

BOCKLIN, J. C., was a German engraver, who executed a set of British portraits for a German edition of the 'History of England.' They are poorly engraved, and the whole are copied from the prints by White.

BOCKMAN, G., was a mezzotint engraver, who, if not a native of England, resided here in the first half of the 18th century. He appears to have been also a painter, as he engraved a plate of 'St. Dunstan and the Devil,' which is signed with his name, with the addition of *pinx. et sculp.*, 1743. He died about 1768. We have several portraits by him, among which are the following:

William Augustus, Duke of Cumberland; *after Van Loo.*
Another Portrait of the same, with his hat on; *ad vivum.* 1746.
Mary, fourth Daughter of George II., consort of Frederick II., of Hesse Cassel; *after J. Worsdale.*
Philip Yorke, Earl of Hardwicke; *after M. Dahl.*
Thomas Chubb, the Deist.

BOCKMAN, R., is known as the painter of portraits of Naval Heroes at Greenwich Hospital and Hampton Court, and also as a mezzotint engraver. It is believed that he died about 1769.

BOCKSBERGER, Hans, (or Bocksperger,) born at Salzburg in 1540. He painted battle-pieces, hunting-parties, allegorical, mythological, and historical subjects; and was principally occupied with

the decorations of houses at Munich, Augsburg, Ingolstadt, Passau, Ratisbon, Landshut, and Salzburg. As a wood-engraver he illustrated the following:

The Bible with 122 plates. 1565.
Livy. 1573.
Flavius Josephus. 1565—1571.
The Book of Animals, by G. Schaller. 1592.
All of these were published by Feyerabend, at Frankfort. Besides these, there exist by him several handsome designs for armour.

BOCQUET, NICOLAS, a French engraver, mentioned by Basan, lived about the year 1601. There are two indifferent prints by him:

Adam and Eve; *after Raphael.*
St. Bruno kneeling before a Crucifix; *after Bon de Boullongne.*

BODART, PIETER, a native of Holland, resided at Leyden about the year 1723. His prints are little known in England. His principal work is a drawing-book, entitled "Les Principaux fondements du Dessein," published at Leyden in 1723. It consists of a great number of plates of heads, hands, feet, figures, and groups, from the designs of Gerard Hoet. They are chiefly etched, in an indifferent style.

BODDINGTON, HENRY JOHN, was born in 1811. He was one of the sons of Edward Williams, of Barnes, and changed his name because so many of his family were painters. He was a member of the Society of British Artists, and a constant contributor to their exhibitions, usually sending views on the Thames, or other river subjects. He also exhibited at the Royal Academy. He died at Barnes in 1865.

BÖDEKKER, JOHANNES FREDERIK, a Dutch portrait painter, was born at Cleve in 1660. He was a scholar of Jan de Baan, and met with great encouragement in his profession at Amsterdam and the Hague. One of his best productions was the half-length portrait of Duke Eberhard Ludwig of Würtemberg. There is a poorly-scraped mezzotint by this artist of a 'Boy and a Girl,' half-figures, with flowers, after his master, J. de Baan. He died at Amsterdam in 1737.

BODEMER, JAKOB, was born in 1777 at Nöttingen, in the vicinity of Carlsruhe. He worked at first as an enamel painter in Geneva, but in 1799 entered the Academy of Vienna, and devoted himself to the profession of enamel portrait painting, and brought that art to perfection by the invention of a glass-like coating to the pictures. He died at Vienna in 1824. The following are specified among his productions:

Mary with the Child Jesus (*in possession of Prince Zinzendorf*).
Madonna in Prayer; *after Holbein* (*Count Czernin's*).
Cupid; *after Paolo Veronese.*
Portraits of the Imperial Family of Austria.

BODENEHR, MORITZ, engraver to the court at Dresden, was born at Freiburg in 1665 and died at Dresden in 1749. He engraved a suite of thirty-two mythological and poetical pieces after Samuel Botschild, which were published, with his name, in 1693. His father, JOHANN GEORG BODENEHR, was an eminent engraver, who was born in 1631, and died in 1704; and his brothers, GABRIEL and GEORG CONRAD, followed the same profession. Their sons seem to have continued it, for the name of Bodenehr is found to a late period, but with no particular distinction. There was, however, a second JOHANN GEORG BODENEHR, an engraver and worker in mezzotint, who was born at Dresden in 1691, and died at Augsburg in 1730.

BODERECHT, MARKUS, a German engraver in mezzotint, flourished about the year 1739. He was chiefly employed in portraits, and among others engraved that of Johann Thomas Rauner, with the above date.

BODINIER, GUILLAUME, a French historical and portrait painter, was born at Angers in 1795. He studied at Rome under the direction of Pierre Guérin, and exhibited at the Salon from 1827 to 1857. After a long residence in Rome he returned to his native city, where he became director of the Museum, and died in 1872. His best work is the 'Angelus in the Campagna of Rome,' painted in 1836, and formerly in the collection of the Duke of Orleans.

BODMER, GOTTLIEB, born at Munich in 1804, was a painter, designer, and lithographer. He first painted portraits under Stieler. In 1829 he drew upon the stone the celebrated Madonna di San Sisto, after the engraving of F. Müller, and afterwards two paintings after H. Hess, viz., 'Christmas Eve,' and a small altar-piece. He visited Paris, and died at Munich in 1837. The following are notable works:

The Departure of King Otto.
King Ludwig I. in his family circle.
The Knight and his Love; *after Foltz.*
The Swiss Grenadier; *after Kirner.*

BOECE. See BOETIUS.

BOEGLER, KARL, who was born at Munich in 1837, practised there and at Wiesbaden as a painter of architecture and views. He died in his native city in 1866. In the New Pinakothek at Munich there are three views of buildings, dated 1865, by him.

BOEHMER, KARL WILHELM, was a painter and engraver of Saxony. He was brother-in-law and scholar of Dietrich. There is a series of landscapes and marine subjects engraved by him, with the dates 1744 and 1754, published in 8vo and 12mo, with his name or monogram. The series is rare.

BOEKEL, — VAN, a pupil of Frans Snyders, painted living and dead animals. He died in Paris in 1673. In the Louvre there is a picture by him of a man with dogs and game.

BOEKHORST, JAN VAN, (or BOCKHORST,) who was born at Deutekom in 1661, was a scholar of Kneller. He passed some time with that artist in London, and painted portraits in his manner. He also painted battle-pieces and some historical compositions, which are rare. He returned to his own country, where he died in 1724, at Cleve. In the castle at Stockholm there are the Four Evangelists, and an Angel, by him; and in the Belvedere at Vienna a 'Nymph surprised by Satyrs.'

BOECKLIN, ARNOLD, the Swiss idealist painter, was born in 1827 at Basle. At the age of eighteen he was sent to Düsseldorf, where he studied landscape painting under Schirmer. He then spent six months at Brussels, copying the Dutch masterpieces there, and after a few weeks in Calame's studio at Geneva, he went to Paris, where he was an eye-witness of the revolution of 1848. His military duties recalled him to Basle, and in 1850 he took up his residence in Rome, where he lived for the next seven years. He married in 1853. The scenery of the Campagna made a lasting impression on him, and much of his time was spent wandering about the country and observing Nature in all her

ARNOLD BOECKLIN

Leipzig Museum

THE ISLAND OF THE DEAD

moods. Boecklin never painted direct from Nature, and his landscapes represent no particular spots, but they are Italian in character and feeling, and were the result of the reminiscences stored up in his mind during these first years in Rome. In 1859 he achieved his first great success with 'Pan among the Reeds,' which was exhibited at the Art Union at Munich, and bought for the Pinakothek. At Munich, also, Boecklin, through the medium of Paul Heyse, made the acquaintance of Count Schack, for whom, during the next sixteen years, many of his most important pictures were painted. In the following year he was appointed a teacher in the Academy of Art at Weimar, but in 1862 he again went to Rome. It was during this sojourn that he paid a visit to Naples and Pompeii, where the antique frescoes roused his enthusiasm and had great influence on his art. Having received some commissions from his native town he returned to Basle in 1866. Here he painted a series of frescoes for the Garden House of Herr Sarasin, and also the frescoes over the staircase of the Museum. From 1871 to 1874 he was again in Munich, but his works, in which, for the first time, he introduced those creatures of his own imagining which play so large a part in his later pictures, met with such opposition from critics and the public that he again returned to Italy. With the exception of a few years spent at Zurich, he lived for the rest of his life at Florence. His health gave way in his later years, and he died on the 16th of January, 1901. Boecklin's paintings are purely ideal conceptions. They bear no relation to reality, but are the creation of the artist's fancy. He never painted a story in the literary or historical sense, but used figures and scenes as a medium for the expression of his emotions. He peopled his ideal landscapes with nymphs, satyrs, and other mythological figures, or with wonderful imaginary creatures, in which he gave symbolical shape to the spirit of Nature. His sea-pictures, with their sporting Tritons, Naiads, and Sea-centaurs, best exhibit the extraordinary brilliance and transparency of his colouring. His art was too bold and too original to be readily accepted, and for years he suffered from most severe criticism. It was not until the time of his residence at Zurich (1885-1892) that he received due recognition. The majority of his pictures, many of which exist in several versions, are in private hands. The Schack Gallery, Munich, possesses, among other works:—'Pan startling a Shepherd,' 'The Walk to Emmaus,' 'Villa by the Sea,' 'A Rocky Chasm,' 'Old Roman Tavern,' 'Triton and Nereid.' The principal pictures in public galleries are:

Basle, *Museum*, Centaurs Fighting; The Sacred Grove; Vita Somnium Breve. Berlin, *National Gallery*, Mary grieving over the Body of Christ; The Regions of the Blessed; The Hermit; Sea-Breakers; Portrait of the Artist. Bremen, *Museum*, The Adventurer. Breslau, *Silesian Museum*, The Sanctuary of Hercules; Attack by Pirates. Dresden, *Gallery*, Faun-family at the Fountain. Leipzig, *Museum*, The Island of the Dead; Hymn of Spring.

BOEL, Cornelis, a Flemish engraver, was born at Antwerp about the year 1580. He worked chiefly with the graver, in the style of the Sadelers, in whose school it is probable he was instructed. His plates are executed in a clear, neat style, and possess considerable merit. He engraved a set of oval plates for the 'Fables of Otto Vœnius,' published at Antwerp in 1608. His most considerable works were eight large plates of the battles of Charles V. and Francis I., executed in conjunction with Jode de Gheyn, the younger, after Tempesta. He was probably in England, as appears from one of his plates, the Frontispiece to a Bible, published by the royal authority in 1611, very neatly engraved, which is signed *C. Boel fecit, in Richmont*, 1611. We have also by him a Portrait of Henry, Prince of Wales, an oval plate, with an ornamental border; and another plate, of 'The Last Judgment,' *Cornelis Boel fecit*, without the name of the painter.

BOEL, Coryn, the son of Jan Boel, the engraver, was born at Antwerp in 1620. He engraved several of the plates for the book called 'Teniers's Gallery,' after the pictures in the collection of the Archduke Leopold William. We have also some etchings by him, principally after the pictures of the elder Teniers, representing peasants regaling and merry-makings. His death is not recorded.

BOEL, Jan, who was born at Antwerp in 1592, was free of the Guild of Luke in 1610, married in 1619 and had nine children—among whom were Coryn and Pieter. He practised as an engraver.

BOEL, Jan Baptist, the son of Pieter Boel, the engraver, was born at Antwerp in 1650. In 1674-75 he was admitted as a master's son to the Guild of St. Luke, and died in 1688-89. In the Antwerp Museum is a picture called 'Vanity,' representing a dead swan, with a peacock and flowers, painted by him for the Guild of St. Luke in 1679-80.

BOEL, Pieter, an excellent painter of animals, birds, flowers, and fruit, and the son of Jan Boel, the engraver, was born at Antwerp in 1622, and was a scholar of Frans Snyders. Desirous of improvement, he went to Italy, where his works were much admired, both at Rome and at Genoa. On his return to Flanders he met with great encouragement. Four of his best pictures, representing the Four Elements, are in a private collection at Antwerp. He died at Paris in 1674. His touch is free and spirited, and his colouring natural. The Munich Gallery has a picture by him of 'Two Dogs guarding dead Game'; a 'Boar Hunt' is in the Hague Gallery, and the Madrid Gallery has five works by him; a picture of Still Life is in the Antwerp Museum. We have some very spirited etchings by Boel of various animals, and a set of six plates of birds of prey, with landscapes, entitled 'Diversi Uccelli a Petro Boel.'

BOETIUS, Christian Friedrich, (or Boece,) a German engraver, was born at Leipsic in 1706. He was a pupil of Zink and C. A. Wartmann, and resided chiefly at Dresden, where he was made professor of the Electoral Academy in 1764. He engraved several of the plates for the Dresden Gallery, some portraits, and various other subjects. He died at Dresden in 1782. The following are among his best prints:

Landscape with a Monument; *after Breenbergh.*
La Notte; *after Correggio.*
The Meyer Madonna; *after Holbein* (*one of his best works*).
Landscape with a Cow and Sheep; *after Karel du Jardin.*
A Woman holding a Pot with Coals, and a Boy blowing; *after Rubens.*
Sportsmen at the Door of an Inn; *after Wouwerman.*
Interior of an Inn; *after T. Wyck.*
The Portrait of Boetius; in imitation of a chalk drawing. 1771.
Portrait of Charles Hutin; *the same.*
Portrait of Raphael Mengs; *the same.*
Portrait of J. Casanova; *the same.*

BOETTGER, JOHANN GOTTLIEB, a German engraver, was born at Dresden in 1766. He was a pupil of J. G. Schulz, and has engraved several plates for the booksellers and others, among which we have:

Portrait of F. W. B. de Ramdohr; *after Graaf.*
Calliope; *after Angelica Kaufmann.*
Ganymede; *after Vogel.*
A Vestal; *after the same.*

BÖTTNER, WILHELM, who was born at Cassel in 1749, and died in 1805, is represented in the gallery of his native town by a picture of 'Dædalus and Icarus.'

BOETTO, GIOVENAL, was, according to Della Valle, a Piedmontese, and flourished at Turin from the year 1642 till 1682. He distinguished himself as a fresco painter, and was principally employed in embellishing the palaces and public edifices at Turin with allegorical subjects, which were ingeniously composed, and designed with taste and elegance. Among his most admired works are twelve frescoes, in the Casa Garballi, representing subjects emblematical of the Arts and Sciences. Lanzi affirms that he excelled as an engraver, but his prints are not specified.

BOEYERMANS, THEODORE, or DIRK, who was born at Antwerp in 1620, was a follower of Van Dyck. He was free of the Guild of St. Luke in 1654, and his name occurs at intervals on the registers until the time of his death, which took place at Antwerp in 1677-78. His works—historical and portraits—are correctly designed and agreeably coloured, and show a good knowledge of chiaroscuro. Amongst them we find:

Antwerp.	*Museum.*	The Ambassador.	
,,	,,	The Pool of Bethesda. T. BOEIJERMANS PINXIT.	1675.
,,	,,	The Visit (*signed*).	
,,	,,	Antwerp as patroness of painters, *inscribed* ANTVERPIÆ PICTORVM NVTRICI PM.	
,,	,,	Head of a Woman.	
,,	*St. Jacques.*	Assumption of the Virgin.	1671.
,,	*Convent of Sœurs Noires.*	Miraculous cure of a Paralytic.	

BOGDANI, JAMES, known as a fruit and flower painter in England in the time of Queen Anne, was a Hungarian by birth. After a long residence in London, he died in Great Queen Street in 1720. Some of his pictures are in the Royal Collection (Walpole).

BOGLE, JOHN, exhibited miniature portraits in London from 1769 to 1792. In early life he lived in Glasgow and Edinburgh; afterwards he came to London, where it is said he died in poverty.

BOGUET, NICOLAS DIDIER, a French landscape painter, was born at Chantilly in 1755, and passed the whole of his life in Rome, where he died in 1839. There are examples of his work in the Galleries of Versailles, Aix, and Montpellier.

BOHER, FRANÇOIS, a French painter, sculptor, and architect, who was likewise a poet, was born at Villefranche in 1769, and became director of the school of design and architecture at Perpignan. He died in his native town in 1825.

BOIDELSIN, —, (or BOIDESSIN,) was a French painter who flourished at Metz at the end of the 17th century. There is a 'Nativity' by him in the convent of the Visitation of St. Mary at Metz; and he also painted a 'Vierge au Mont Carmel,' which is well designed and drawn.

BOILLY, ALPHONSE, a French engraver, was the son of Louis Léopold Boilly, the portrait painter. He was born in Paris in 1801, and was a pupil of Pierre Alexandre Tardieu and of Forster. He died at Le Petit Montrouge in 1867. Among his best works are:

The Woman taken in Adultery; *after Titian.*
The Miracle of the Loaves; *after Murillo.*
George Washington, whole length; *after Gilbert Stuart.*
Marie Thérèse Antoinette, Infanta of Spain, Dauphiness of France; *after Tocqué.*

BOILLY, JULIEN LÉOPOLD, a painter, engraver, and lithographer, who was born in Paris in 1796, was the son and pupil of Louis Léopold Boilly. He also studied under Gros. In 1826 he made a journey to Italy, and on his return published a series of studies of the costumes of the country. He also executed portraits in pastel and in chalk. A portrait of his father, by him, is in the Lille Museum. He died in Paris in 1874.

BOILLY, LOUIS LÉOPOLD, was born at La Bassée, near Lille, in 1761. His only master was his father, Arnould Boilly, a wood-carver. He undertook to paint when in his twelfth year a picture of 'St. Roch curing the Plague,' for a chapel of that saint. In the following year he executed for the brothers of St. Roch a burial scene containing portraits. These are still to be seen at La Bassée. In his fourteenth year he went to an Augustine priory at Douai, where he painted several portraits and genre pictures. At Arras he painted more than 300 small portraits in two years. About 1786 he settled in Paris, executing a vast number of works. In 1799 he gained a prize of 2000 frs., and in 1833, by the desire of the Academy, was invested with the Legion of Honour. He is said to have painted in all over 5000 portraits, besides other works. An 'Arrival of a Diligence' by him, signed and dated 1803, is in the Louvre. In the Lille Museum are a series of twenty-seven portrait studies for his 'Interior of the atelier of Isabey,' and a sketch for the entire work. Many of his works have been engraved by Tresca, Cazenove, Petit, Chaponnier, and others, whilst he is stated to have produced about a hundred prints himself. He exhibited many times from 1793 to 1824, and died in Paris in 1845.

BOILVIN, EMILE, French engraver; born at Metz; at first devoted his talent to painting. A pupil of Pils; exhibited several clever genre pictures, and it was not till 1868 that his first efforts in the field of engraving were made. His plates were notable for their spontaneity and freshness, and, while a faithful translator of a great artist's work, he yet contrived to infuse into each masterpiece that he engraved something of his own poetic personality. French painters owe much to Boilvin, from Courbet and Meissonnier to Dagnan, whose 'Cène' he was at work upon when his death occurred. Of the famous pictures which he engraved in masterly fashion we have Franz Hals' 'Femme au Gant'; Van der Helst's 'Paul Potter et sa Famille'; Rubens' 'La Vierge aux Innocents'; Boucher's 'Le Triomphe de Galatée'; Lancret's 'La Femme aux Parasol,' &c. He obtained a medal of the Third Class in 1877, of the Second Class in 1879, a Grand Prix at the Universal Exhibition of 1889. He was in that year created Chevalier of the Legion of Honour. His death occurred in Paris in the August of 1899.

BOIS, DU. See DU BOIS and DUBOIS.

BOISFREMONT, CHARLES DE, one of the pages of Louis XVI., went to America during the Revolution, and there taught himself painting. On his return he commenced exhibiting his works, in which he seems to have adopted Prud'hon as his model. Art is indebted to him for the restoration of the pictures at Versailles when they were in a very bad state of decay. The date of his birth is uncertain. He died in 1838. He exhibited amongst others the following:

The Death of Abel. 1803.
Hector upbraiding Paris (*gold medal and* 500 *francs*). 1806.
The Descent of Orpheus into Hell (*gold medal and* 1000 *francs*). 1808.
The Clemency of Napoleon towards the Princess of Hatzfeld (*purchased by the Government, and executed in tapestry at the Gobelins for the cabinet of Napoleon at the Tuileries*). 1808.
The Education of Jupiter on Mount Ida (*forming the ceiling of the pavilion of Marsan*). 1812.
The Good Samaritan (*in the Rouen Museum*). 1822.
The Death of Cleopatra (*also in the Rouen Museum*). 1824.
The Chastity of Joseph. 1826.
Le Déshabillé. *Same year.*

BOISSARD, MICHEL J., was a French engraver of the seventeenth century. 'A Holy Family,' of the year 1650, is his only known engraving.

BOISSARD, ROBERT, an engraver, was born at Valence about 1570. He worked in the manner of Theodoor de Bry. He used the same mark as René Boivin, but their works should not be confounded. In France and England we have by him:

Portrait of Robert, Earl of Essex; *after Bromley.*
Portrait of Henry IV. of France.
Nymphs bathing; *in the manner of Aldegrever.*
Judgment of Paris; *in the manner of Lucas van Leyden.*

BOISSELIER, ANTOINE FÉLIX, a French historical and landscape painter, was born in Paris, in 1790. He was a pupil of Bertin, and exhibited, in 1819, 'The Death of the Athlete Polydamas;' in 1822, 'The Death of Bayard' (now at Fontainebleau); and in 1824 obtained the first gold medal. He died in 1857.

BOISSELIER, FÉLIX, 'the elder,' a French historical painter, was born at Damphal (Haute-Marne) in 1776, and in early life was employed as draughtsman in a manufactory of decorative papers. At the time of the Revolution he was thrown into prison, and after regaining his liberty entered the studio of Regnault. In 1805, and again in 1806, he obtained the grand prize in painting, and towards the end of the latter year went to Rome, where he died in 1811. His 'Death of Adonis,' exhibited in 1812, is now in the Louvre.

BOISSERÉE, MELCHIOR, an artist and antiquary, was born at Cologne in 1786. He undertook, in conjunction with his brother, Sulpice Boisserée, and J. B. Bertram, the formation of a collection of pictures by ancient German masters, to which the three devoted twenty years' labour and the bulk of their fortunes. These pictures, with some few exceptions which are in the chapel of St. Maurice at Nuremberg, were purchased by the King of Bavaria, in 1827, for 120,000 thalers (£18,000), and are now in the Pinakothek at Munich. Boisserée executed and published in 1834 a series of large lithographs of these pictures in thirty-eight numbers. He was also the discoverer of a new and simple method of painting upon glass by means of the brush alone, and employed it for the reproduction of the best works in the ancient collection formed by him, as well as of some *chefs-d'œuvre* of the Italian school which are now at Bonn. His death took place at that town in 1851.

BOISSEVIN, L., was a printseller, and is supposed to have engraved the following plates:

Charles I.
Oliver Cromwell.
Cardinal Barberini; dated 1623.

BOISSIER, ANDRÉ CLAUDE, a French painter of religious subjects, was born at Nantes in 1760. He studied under Brenet, and settled at Château-Gontier. Among his best works are an 'Assumption' and an 'Apotheosis of St. Vincent de Paul,' both of which are at Pekin; a 'Temptation of Christ,' and an 'Adoration of the Shepherds.' He died at Château-Gontier about 1840.

BOISSIÈRE. See DE LA BOISSIÈRE.

BOISSIEU, JEAN JACQUES DE, a French painter, more celebrated as an engraver, was born at Lyons in 1736. He studied first in his native city, but afterwards went to Paris, where he numbered Joseph Vernet and Greuze among his friends, and then to Italy. He subsequently returned to Lyons. Declining health compelled him to give up painting in oil in favour of drawing and engraving, and he preferred to live in retirement near Lyons to shining in his profession in Paris. He died at Lyons in 1810. He painted some pictures of similar subjects to those by Ostade,—the Dutch School was ever his favourite,—and also some portraits. Two Landscapes with figures and buildings by him are in the Berlin Gallery—one is dated 1773; and a Landscape with figures is in the Louvre. Boissieu is, however, principally known by the charming etchings he has left us of landscapes and other subjects, both from his own designs and those of other masters. The number of his plates, which are generally marked *D. B.*, with the date, is 140. The following are his best prints:

A mountainous Landscape, with Waterfall; *after Asselyn.*
A Landscape, with Shepherds, by the water-side; *after Berchem.*
The Quack Doctor; *after K. du Jardin.*
An Old Man, with a Boy reading; *in the manner of Rembrandt.*
A Cooper working in a Cellar; *the same.*
A Landscape, with a Boy driving an Ox; *after Ruisdael.*
A Landscape, with figures in a Boat, and a Mill; *after the same.*
The Great Mill; *after the same.*
The Mower's Rest; *after Adriaan van de Velde.*
An Italian Landscape, with Women washing.
A Forest, with a Cottage, and a Man on Horseback, with Peasants.
Another Forest scene; the companion.
A Landscape, with figures and animals, in the middle a Hill, on which is a Cross, and an old Man kneeling.
A View near Tivoli, with a Man and a Woman mounted on a Mule, driving Cattle through a Rivulet.
A Landscape, with a Hermit, at the entrance of a Cavern. 1797.
A Landscape, with large figures, and two Cows standing in the Water.

The two last mentioned, with the first and 'The Great Mill,' are his best plates. See 'Catalogue raisonné de son Œuvre.' Lyons. 1878. 8vo.

BOIT, CHARLES, the son of a Frenchman, was born at Stockholm about 1663, and began life as a jeweller. He went to England and established himself as a drawing-master, but afterwards took to painting in enamel, an art in which he excelled so much that he was commissioned to paint for Queen Anne a plate twenty-four inches by eighteen in commemoration of the victories of the Duke of Marlborough and Prince Eugene, which, however,

was never finished. At the death of the queen, in 1714, he fell into difficulties, and fled to France, where he was much patronized by the court. He became a member of the Academy in 1717, and died in Paris in 1727. Horace Walpole gives a long account of him, and mentions many enamel portraits and copies of celebrated paintings executed by him.

BOITARD, LOUIS PIERRE, who was born in France, was a pupil of La Farge. He went to England with his father in the reign of George I., and became celebrated as an engraver of book plates. He married an English lady, and died in London in 1758. His most important work was a representation of the Ranelagh Rotunda, after Paolo Pannini. Other good plates of his are those he executed for Spence's 'Polymetis.' He also engraved some portraits, among which is that of Brown, the soldier who distinguished himself at the battle of Dettingen, and one of Elizabeth Canning.

BOIVIN, RENÉ, (or BOYVIN,) a French draughtsman and line-engraver, was born at Angers about the year 1530, and died, as is believed, at Rome in 1598. He engraved several plates in the style of Cornelis Cort, and we have also some etchings by him. Some of his plates are from his own designs, and some from those of Rosso del Rosso, called by the French Maître Roux. He sometimes signed his works with his baptismal name, *Renatus*, and sometimes with a cipher composed of an *R* and *B*, thus, . The following are his principal plates:

Twelve Portraits of Philosophers and ancient Poets.
Two Portraits of Clément Marot.
Portrait of John Sebastian Psanserus.
Portrait of George Vicelius, Theologian.
Susannah and the Elders.
The departure of Hagar and Ishmael from the House of Abraham; a spirited etching.
Banditti robbing the Cart of a Peasant; etching.
The Plates for a work entitled "Livre de la Conqueste de la Toison d'or, par le Prince Jason de Tessalie."
The Triumph of Virtue and the Defeat of Vice; *after Rosso del Rosso.*
Francis I. advancing towards the Temple of Immortality, leaving behind him Ignorance and the Vices; *after the same.*

BOIZOT, MARIE LOUISE ADÉLAIDE, a French line-engraver, was born in Paris in 1744. She was the daughter of ANTOINE BOIZOT, a painter, and sister of Louis Simon Boizot, a sculptor, and was instructed in art by her father and by J. J. Flipart. She engraved with great neatness several portraits and other subjects, and died about the year 1800. The following are among her works:

Jean Joseph Guillaume Bruté, Doctor of Sorbonne; *M. L. A. Boizot del. et fec.*
Joseph II., Emperor of Germany; *after L. S. Boizot.*
Louis XVI., King of France; *after the same.*
Marie Antoinette, Queen of France; *after the same.*
Louis Stanislas Xavier, Count of Provence, afterwards Louis XVIII.; *after the same.*
Marie Joséphine Louise, Countess of Provence; *after the same.*
Charles Philippe, Count of Artois, afterwards Charles X.; *after the same.*
Marie Thérèse, Countess of Artois; *after the same.*
Madame Elizabeth, sister of Louis XVI.; *after the same.*
St. Catharine; *after L. Carracci.*
The Dutch Breakfast; *after G. Metsu.*
A Boy with a Birdcage; *after Netscher.*
A young Turk; *after the same.*
La Liseuse; *after Greuze.*

BOJAN, J. L., was a French engraver, who flourished about the year 1670. He was chiefly employed by Jean Berain in engraving some of the plates for his large work of the Ornaments in the Louvre and the Tuileries.

BOKLUND, JOHAN KRISTOFFER, who was born in 1817 at Kulla-Gunnarstorp, Sweden, studied under Körner in Lund, and then in Copenhagen, Stockholm, Munich, and lastly under Couture in Paris. In 1856 he returned to Stockholm, where he became a member of the Academy of which he was afterwards Director, and held various important posts, including the Curatorship of the National Museum. He painted scenes from the Thirty Years' War, historic pictures, genre subjects, and portraits. Many celebrated persons sat to him. He died at Stockholm in 1880.

BOKSHOORN, JOSEPH, a Dutch portrait painter, was born at the Hague, and came to London in 1670, where he died at the age of thirty-four. He was a scholar of Sir Peter Lely, whose works he copied in great perfection. He also copied portraits by Van Dyck, particularly that of the Earl of Strafford, which was in the possession of the Earl of Rockingham. Vertue mentions portraits by him of Mr. Davenant (son of Sir William) and his wife.

BOL, CORNELIS, was a native of Holland, and flourished about the year 1660. He visited England before the fire of London, as he painted views of that conflagration. He also painted representations of Sutton Place in Surrey, Arundel House, Somerset House, and the Tower. He etched some plates representing the seaports of Holland, among which is that of the Briel.

BOL, FERDINAND, was born at Dordrecht in 1611. Of his life we know but little. He went when a child with his parents to Amsterdam, his future home; studied under Rembrandt; was made a citizen; married, in 1653, Elisabeth Dell; and died there in 1681. His masterpiece, the 'Four Regents of the Leprosy Hospital,'—which formerly hung in that institution at Amsterdam, and is now in the Townhall,—at a certain exhibition held for charitable purposes is said to have received more notice and praise than any of the works of his master, Rembrandt. Yet Bol was a most uncertain painter; and although, while under the influence of Rembrandt, he produced works that may have passed as being the work of the master himself, he latterly degenerated into a bad imitator of Rembrandt, and appears even to have exaggerated the faults of his manner and style without retaining the power of giving the superb effects of light and shade which, while in that master's studio, he certainly once possessed. This change is apparent in those paintings of Bol that bear a later date than 1660, when he had probably left Rembrandt.

The following are his principal paintings:

Amsterdam.	*Museum.*	Portrait of Ferdinand Bol.
"	"	Portrait of Arthur Quellinus, Sculptor; BOL. 1663.
"	"	Portrait of Admiral Michiel Adriansz de Ruyter; F. BOL FECIT. 1677.
Amsterdam.	"	A Mother with her two Children; F. BOL FECIT.
"	"	The Instruction; F. BOL. 1663.
"	"	Portrait of Admiral de Ruyter.
"	*Town Hall.*	Four Regents of the Leprosy Hospital (*his masterpiece*).
Berlin.	*Museum.*	Portrait of an Old Lady; F. BOL FECIT. 1642.
Brussels.	*Gallery.*	Portrait of a Man; F. BOL F. 1660. *The F and the B interlaced as given above.* (*Formerly called a Rembrandt.*)

Brussels.	*Gallery.*	Portrait of a Woman; F. BOL F. 1660. (*Formerly called a Rembrandt.*)
,,	,,	Portrait of Saskia van Ulenburgh, wife of Rembrandt van Ryn.
Cambridge.	*Fitzwilliam Mus.*	A Portrait.
Dresden.	*Gallery.*	Rest on the Flight into Egypt; F. BOL FECIT. 1644.
,,	,,	Jacob's Vision; F. BOL FECIT.
,,	,,	Joseph presenting Jacob to Pharaoh.
,,	,,	Portrait of Ferdinand Bol.
Frankfort.	*Städel.*	Portrait of a Young Man holding his Hat and Gloves in his Hand; F. BOL. 1644.
,,	,,	Portrait of a Man with Curly Hair; F. BOL. 1659.
Hague.	*Gallery.*	Portrait of Van Juchen.
,,	,,	Portrait of Engel de Ruijter; F. BOL. 1669.
Liverpool.	*Institute.*	The Angel appearing to Hagar.
London.	*Nat. Gallery.*	Portrait of an Astronomer; F BOL FECIT. 1652.
,,	*Northbrook Coll.*	Portraits of a Bride and Bridegroom.
,,	,,	A Scene from Guarini's 'Pastor Fido.'
Leyden.	*Town Hall.*	Allegory of Peace (*painted in* 1664).
Munich.	*Pinakothek.*	Abraham, about to offer up Isaac, stopped by an Angel.
,,	,,	Portrait of a Man clothed in Black
Paris.	*Louvre.*	A Philosopher in Meditation.
,,	,,	Portrait of a Mathematician.
,,	,,	Portrait of a Man; F. BOL. 1659.
Petersburg.	*Hermitage.*	Portrait of a Countess of Nassau-Siegen (*probably Ernestina, wife of John the younger*).
,,	,,	Portraits of Persons, unknown—as Theseus and Ariadne.
,,	,,	The Savant, writing.
,,	,,	Portrait of a Man.
,,	,,	Portrait of a Lady, in black, seated, holding her gloves.
,,	,,	Portrait of a Young Man, his right hand on a table.
,,	,,	Portrait of a Young Lady, standing before an old Man, who is seated (*miscalled 'Esther and Ahasuerus'*).
,,	,,	The Philosopher (*signed*).
,,	,,	Portrait of a Young Man (*with a forged signature of Rembrandt*). 1641.
,,	,,	Portrait of an Old Woman; F. BOL. 1651; OUT 81 JAER.
Rotterdam.	*Museum.*	Portrait of Dirk van der Waeijen; F. BOL. 1656.
,,	,,	Portrait of a Lady; F. BOL FECIT. 1652.

Bol's etchings are highly esteemed; they are executed in a bold and free manner, and his lights and shadows are very judiciously managed. Although they are not equal in lightness of touch and tasteful style to the etchings of Rembrandt, they possess great merit. The following is a list of nearly the whole of his prints:

PORTRAITS AND HEADS.

A young Man, with a round Hat; marked *Bol fec.*
An Officer with his hands on the Hilt of his Sword; *Bol fec.* 1643.
A young Man, with a Cap and Feathers; *F. Bol.* 1642.
A young Woman, half length, with a Cap and Feathers; marked *F. Bol f.* 1644; fine, oval.
The Woman with the Pear, at a Window; *in the manner of Rembrandt;* very fine.
An old Man sitting in a Chair, with some Books and an unlighted Candle; marked *Bol;* scarce.
An old Man, half length, with a Bonnet, leaning on a Cane; *in the manner of Rembrandt; F. Bol fec.* 1642.
Bust of an old Man, seen in front, with a fur Robe, fastened with Diamonds; *no name;* very scarce.

VARIOUS SUBJECTS.

A Philosopher in Meditation, resting on a Table, on which are some Books and a Globe; very fine.
Another Philosopher, holding a Book; *F. Bol.* 1642.
The Astrologer, an old Man sitting at a Table, with Books and a Globe; he wears a flat Hat, and his Hands are crossed.
The Family—A Woman suckling a new-born Infant, with a Man holding Linen; *F. Bol.* 1649.
Abraham's Sacrifice; an arched plate; *F. Bol f.*
Hagar in the Desert, with the infant Ishmael; *F. Bol f.* A very scarce print, mentioned by Heineken.
The Sacrifice of Gideon.
St. Jerome in a Cavern, contemplating a Crucifix; *F Bol f.*

BOL, HANS, or JAN, a Flemish painter and engraver, was born at Mechlin in 1534. After studying two years under an obscure painter, he travelled through Germany, and passed some time at Heidelberg, where he was employed by the Elector of the Palatine for two years. After visiting his native city he went, in 1572, to Antwerp, where he stayed till 1584. He then visited Bergen, Dordrecht, and Delft, but he subsequently settled at Amsterdam, where he died in 1593. His works, which were greatly esteemed, included several copies from the most eminent masters. Van Mander speaks highly of two pictures by this master, representing 'Dædalus and Icarus,' and 'The Crucifixion.' He is, however, more known as a painter of landscapes and views in the neighbourhood of Amsterdam. A Landscape by him is in the Berlin Gallery. He also painted portraits and fruit and flower pieces. In later life he devoted himself entirely to miniature painting, in which he was very successful. The cabinet of miniatures at Munich possesses good examples of his art. He etched several plates from his own designs in a slight spirited style, which he sometimes marked *H. B.*, and sometimes H. Bol, the H and B joined together. We have the following prints by him:

The Reconciliation of Jacob and Esau; circular.
The first interview between the Servant of Abraham and Rebekah.
Twelve circular plates of the Twelve Months of the Year; *Ad. Collaert excud.*
A set of twelve Landscapes; *H. Bol inv. Joh. Sadeler exc.*
A set of twelve Landscapes; *H. Cock exc. H. Bol.*
A large Landscape, with a Man in a Boat catching a Goose, with several figures.

BOLDRINI, LEONARDO, lived in the 16th century, and is the author of an altar-piece, whose panels are now hanging apart in the church of San Gallo, near Zogno. No further information of him is known.

BOLDRINI, NICCOLÒ, frequently confused with Niccolò Vicentino, was an engraver on wood, born at Vicenza in the early part of the 16th century, and who was still living in 1566. His prints are chiefly after Titian, and it is thought that he studied under that master; they are executed in a bold free style. His works are scarce. He marked his prints with the cipher . We have the following by him:

John, Baron de Schwarzenburg; with a border; *after Albrecht Dürer.*
The Wise Men's Offering; *after Titian,* with his cipher.

St. Jerome praying; in a landscape; *after the same.*
St. Catharine, St Sebastian, and four other Saints; *after the same.*
A mountainous Landscape, with a Woman milking a Cow.
Venus seated on a Bank, holding Cupid, a Squirrel on the Branch of a Tree; marked *Titianus inv. Nicolaus Boldrinus Vicentinus incidebat.* 1566.

BOLLMAN, HIERONYMUS. By this artist, who was probably a native of Germany, we have some prints after Raphael and other eminent painters of the Italian school. They are executed in a bold, free, and effective style, and possess considerable merit.

BOLLONGIE, HANS or JAN BOLONGIER, flourished in Holland in the middle of the seventeenth century. He entered the Painters' Guild at Haarlem in 1623, and is again mentioned in the records in 1642. Neither his birth nor his death is recorded. In the Rotterdam Museum is a 'Scene of a Carnival,' signed H. BOLLONGIE, 1628. A flower-piece, marked I. B. 1625, in the Dresden Gallery is attributed to him. HORATIUS BOLONGIER of Haarlem was also a painter; he died in 1681.

BOLOGNA, ANDREA DA, was a follower of Vitale. A painting by him, representing 'The Virgin and Child,' signed DE BONONIA NATUS, ANDREAS FĀTUS A.D. MCCCLXXII., is in the church Del Sacramento at Pansola, near Macerata. Another example of this painter is in a convent at Fermo, but Bologna does not possess any work by him.

BOLOGNA, CRISTOFORO DA, has been claimed as belonging to Bologna, Modena, and Ferrara. As his works are found in the last-named city, it is presumed that he lived there. He painted toward the close of the 14th and the beginning of the 15th century. Among his works at Ferrara, an 'Entombment,' signed XPOFORUS FECIT, in the Costabili Collection, is worthy of note.

BOLOGNA, LATTANZIO DA, was, according to Baglione, a native of Bologna, and a scholar of the Carracci. On leaving that celebrated academy he went to Rome, and was employed by Sixtus V. in painting the ceiling of one of the saloons in the Lateran. He also painted the ceiling in the chapel of Sixtus V. in the church of Santa Maria Maggiore, representing a choir of angels. In Santa Maria de' Monti is a fine picture by him of the 'Flagellation.' This painter promised to arrive at a high rank in the art, but being naturally of a weak constitution, which was probably impaired by constant application, he died, much regretted, at the age of 27.

BOLOGNA, LORENZO DA. See SABBATINI.

BOLOGNA, NICCOLÒ DA, is the author of a missal, with the date 1374, in the Munich Gallery, and of miniatures in a Commentary on the New Testament, in the library of the Vatican, at Rome.

BOLOGNA, PELLEGRINI DA. See PELLEGRINI.

BOLOGNA, SIMONE DA, who painted from 1370 to 1377 at Bologna, is thought to have been a pupil of Franco Bolognese. He is also called 'Simone de' Crocifissi,' in contradistinction to Vitale, who never treated that subject, whilst Simone painted little else. His figures are somewhat masculine and coarse. His chief works are in Bologna:

S. Giacomo Maggiore. *Capella della Croce.* Crucifixion (SIMON FECIT HOC OPUS A.D. MCCCLXX.).
S. Stefano. *Fourth church.* Crucifixion (*signed*).
„ *Seventh church.* St. Ursula and her companions.
„ *Academy.* Coronation of the Virgin (SIMON FECIT).

Other paintings by him are in Modena, Ferrara, and elsewhere.

BOLOGNA, TOMMASO VINCITORE DA. See VINCITORE.

BOLOGNA, VITALE DA. See CAVALLI.

BOLOGNESE, FRANCO, a miniature painter of the 14th century, is said to have received instruction from Oderigi of Gubbio. In conjunction with that master and Giotto he was employed by Pope Boniface VIII. to illustrate several books, now in the library of the Vatican. Though inferior to Giotto, Dante gives him a higher rank in the 'Purgatorio' (xi. 83). Franco Bolognese was the founder of a school of painters at Bologna, and instructed, amongst others, Vitale, Lorenzo, Simone Jacopo, and Cristoforo da Bologna.

BOLOGNESE, IL. See GRIMALDI, GIOV. FR., also MONTI.

BOLOGNINI, CARLO, who is mentioned in the 'Abecedario Pittorico' of Padre Orlandi, was born at Bologna in 1678 (Zani says 1662), and was first a scholar of Mauro Aldrovandini. He afterwards studied under Giulio Trogli. He excelled in painting architectural views and perspective, and was much employed at Vienna, where he resided some years. He died in 1704.

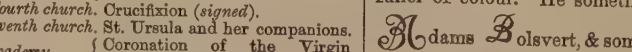
BOLOGNINI, GIACOMO, the nephew of Giovanni Battista Bolognini, was born at Bologna in 1664. He received his instruction in the art from his uncle, and became a reputable painter of history. There are some of his pictures in the churches at Bologna. In that of SS. Sebastiano e Rocco there is a picture of 'St. Francis receiving the Stigmata;' and in that of the Purità, 'The dead Christ, with the Virgin Mary and Mary Magdalen.' He died in 1734.

BOLOGNINI, GIOVANNI BATTISTA, a Bolognese painter and engraver, was born at Bologna in 1611, and died at the same place in 1688. He was one of the ablest scholars of Guido Reni. There are several of his pictures in the churches at Bologna. In Santa Maria Nuova is a picture by this master, representing 'The Virgin Mary and Infant Jesus, with St. Dominic, St. Eustatius, and Mary Magdalene.' In the church of the Servi, 'The dead Christ, with the Virgin Mary, St. John, and others;' in Santa Lucia, 'The Immaculate Conception,' and in the Pinacoteca of that town is a 'Magdalen' by him. This artist etched some plates after the works of Guido, in a slight spirited manner; among them are the following:

The Murder of the Innocents; *after Guido.*
St. Peter made Head of the Church; *after the same.*
Bacchus and Ariadne; in three sheets; *after the same.*
The Crucifixion; after the picture in the church of the Capuchins at Bologna.

BOLONGIER. See BOLLONGIE.

BOLSWERT, BOËTIUS ADAM À, an eminent engraver, was born at Bolswert, a town in Friesland, about 1580. It is not said by whom he was instructed in the art of engraving; but, in company with his younger brother Scheltius, he settled at Antwerp as a printseller and engraver. He died in that city about the end of the year 1633. He worked entirely with the graver, and seems to have adopted the free open manner of Cornelis Bloemaert. The plates that he engraved after Rubens are, however, in a more finished style, and fuller of colour. He sometimes signed his plates



His principal plates are the following:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

F. Adam Sasbout; inscribed *Omnia vanitas.*
John Bergman, Jesuit, kneeling before an Altar, pointing to a Skull.
St. Aloysius Gonzaga kneeling before a Crucifix.
William Louis, Count of Nassau.
William of Nassau lying in State. 1618.
Seventy-seven plates for the 'Life of Christ;' published at Antwerp 1622 and 1623; *Het Leven, &c.*
The plates for a book entitled 'The Pilgrimage;' published at Antwerp in 1627.

VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

The Adoration of the Shepherds; *after Abr. Bloemaert.* 1618.
The Repose in Egypt; *after the same.*
Twenty-four of the Hermits of the Deserts; *Silva Anaghoretica;* published at Antwerp in 1619; *after the same.*
Twenty-six of the Hermitesses; *after the same.*
Four of landscapes and figures; *after the same.* 1613.
Set of twenty landscapes; numbered; *after the same.* 1616.
Fourteen of animals; *after the same; B. à Bolswert fec.* 1611.
Jesus Christ, with Mary and Martha; *after J. Goiemar; B. à Bolswert sc.;* scarce.
The Judgment of Solomon; *after Rubens.*
The Resurrection of Lazarus; *after the same;* very fine.
The Last Supper; *after the same; P. P. Rubens pinx. Boet. à Bolswert sc.;* very fine.
Men contending against Animals; *after D. Vinckenbooms; B. à Bolswert sc.;* scarce.
A Landscape, with Adam and Eve in Paradise; *after the same; B. à Bolswert sc.;* scarce.

BOLSWERT, SCHELTIUS À, a very distinguished engraver, was the younger brother of Boetius Adam à Bolswert, and was born at the town of Bolswert, in Friesland, in 1586. He settled with his brother at Antwerp, where he became one of the most celebrated engravers of his country. He died there in 1659. The plates of this excellent artist are worked entirely with the graver, and it does not appear that he made any use of the point. He engraved many plates after the most eminent of the Flemish masters, but he has particularly distinguished himself by the admirable performances he has left us, after some of the finest pictures of Rubens and Van Dyck, which he represented with a judgment and ability that give them more effect than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. It was not unusual for Rubens to retouch his proofs, in the progress of the plates, with chalk or with the pencil, which corrections, attended to by the engraver, contributed not a little to the characteristic expression we find in his prints; proofs of this description are to be met with in the portfolios of the curious. He engraved with equal success historical subjects, huntings, landscapes, and portraits; and the number of his prints is very considerable. His plates are generally signed with his name, or thus, , , ols. The following are his principal prints, of which we have given rather a detailed list:

VARIOUS SUBJECTS, MOSTLY AFTER HIS OWN DESIGNS.

The Infant Jesus and St. John playing with a Lamb.
The Virgin Mary, and Infant Jesus sleeping.
The Virgin giving suck to the Infant.
The Virgin Mary, with her hands folded on her Breast.
The Virgin Mary with the Infant in the clouds, with Angels and Cherubim.
The Infant Jesus caressing the Virgin Mary, and St. Joseph holding a Pear.
Twelve half-length figures of Saints.
Twelve other half-length figures of Saints, beginning with St. Peter.
A Hermit kneeling before a Crucifix.
Mater Dolorosa.
Jesus Christ triumphing over Death.
St. Barbe, Martyr.
St. Stanislaus Koska, kneeling before an Altar.
St. Francis Borgia.
St. Alfonso Rodriguez.
Robert Bellarmin, of the Society of Jesus.
Leonard Lessius; another Jesuit.
An emblematical subject of Prince Ferdinand; inscribed *In te spes reclinata recumbit.*
Two plates of a Thesis; dedicated to Sigismund, King of Poland.
Six plates, with the Frontispiece, for the *Académie de l'Espée; by Thibault.* 1628.
The Dispute between the Gras and the Meagre; *B. A. Bolswert inv.*

VARIOUS SUBJECTS, AFTER DIFFERENT FLEMISH MASTERS.

The Death of a Saint, and that of a Sinner; *after Diepenbeeck.*
The Dead Christ on the Knees of the Virgin Mary; *after the same.*
The Crucifixion of the Three Jesuits at Japan; *after the same.*
The Crucifixion; *Jac. Jordans inv. et pinx.;* the best impressions are before the *cum Privilegio Regis.*
Mercury and Argus; *after the same;* the good impressions are before the address of Blooteling; fine.
The infant Jupiter; *after the same;* fine.
Pan playing on a Flute; *after the same;* fine.
A Concert; entitled *Soo d'Oude songen, soo pepen de Jongen; after the same.*
Pan holding a Basket of Fruit, and Ceres crowned with Corn, and a Man sounding a Horn; *after the same;* very scarce.
The Salutation; *after Gerard Zegers.*
The Return of the Holy Family out of Egypt; *after the same.*
The Virgin appearing to St. Ignatius, who is kneeling; *after the same.*
St. Francis Xavier, tempted by the Devil; *after the same.*
Peter denying Christ; *after the same;* very fine.
Abraham sacrificing Isaac; *after Theodor Rombouts.*
A Concert; *after the same.*
The Virgin with the Infant Jesus holding a Globe; *after Erasmus Quellinus.*
The Communion of St. Rosa; *after the same.*
The Triumph of the Archduke Leopold William, Governor of the Netherlands, 1653; four sheets; *after the same.*

PORTRAITS, ETC., AFTER VAN DYCK.

Andries van Ertvelt, painter of Antwerp.
Martin Pepin, painter.
Adriaan Brouwer, painter.
Jean Baptiste Barbe, engraver.
Justus Lipsius, historiographer.
Albert, Prince of Aremberg.
Mary Ruthven, wife of Van Dyck.
Margaret of Lorraine, Duchess of Orleans.
Willem de Vos, painter.
Sebastiaan Vranck, painter.
Maria mater Dei.
The Holy Family, with an Angel holding a Crown.
The Virgin and the Infant Christ on her Knee, with a Female Saint holding a Palm.
The Holy Family, with the Infant sleeping in the Arms of the Virgin.
The Holy Family in a landscape, with several Angels.
Christ crowned with Thorns; very fine.
The Elevation of the Cross.
The Crucifixion, a grand composition, with two Men on horseback, and a figure presenting the Sponge to Christ. On the other side, the Virgin Mary and St. John standing, and Mary Magdalene kneeling and embracing the Cross. This is considered one of the most beautiful engravings by Bolswert. In the first

impressions, which are very scarce, the hand of St. John is not seen on the shoulder of the Virgin: in the second impressions, the hand of St. John rests on the Virgin's shoulder, and the name of Van Dyck is changed from the left to the right hand corner of the plate. In the last impressions the hand was erased, probably to give them the appearance of first impressions, but the trick is easily discovered by the superiority of the first in point of clearness and colour.

SUBJECTS AFTER RUBENS.

The Brazen Serpent; the best impressions are those which have the word *Antwerpiæ* at the right hand corner, without the name of *G. Hendrix.*
The Marriage of the Virgin; the best impressions have the name of *Hendrix*, without the word *Antwerpiæ.*
The Annunciation; the best impressions are those with the address of *M. van den Enden.*
The Nativity; the best impressions have the same address.
The Adoration of the Magi; *the same.*
The Return of the Holy Family from Egypt; *the same.*
The Feast of Herod, with Herodias presenting the Head of St. John to her Mother.
The Executioner giving the Head of St. John to Herodias.
The miraculous Draught of Fishes; in three plates.
Christ crucified between the Thieves; *G. Hendrix exc.*
The Crucifixion, a Soldier on horseback piercing the side of our Saviour; dated 1631; extremely fine.
The Crucifixion, with the city of Jerusalem in the distance; *M. van den Enden exc.*
The Dead Christ in the Lap of the Virgin Mary, with St. Francis; *the same subject is engraved by Pontius.*
The Resurrection; *M. van den Enden excudit.*
The Ascension; *the same.*
The Four Evangelists.
The Fathers of the Church; *Nic. Lauwers exc.*
The Destruction of Idolatry; in two sheets; *the same.*
The Triumph of the Church; in two sheets; *the same.*
The Immaculate Conception; *Ant. Bon. Enfant exc.*
The Assumption; arched; *M. van den Enden exc.*
The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; *M. van den Enden;* the impressions with the address of *G. Hendrix* are posterior, and those with the name of *C. van Merlen* are retouched.
The Infant Jesus embracing the Virgin Mary; *M. van den Enden exc.*
The Virgin Mary holding a Globe, and the Infant Jesus holding a Sceptre.
The Holy Family, with the Infant Jesus and St. John caressing a Lamb.
The Holy Family, with a Parrot on a Pillar; *A. Bonenfant exc.*
St. Ignatius and St. Francis Xavier; the first impressions are before the name of *Rubens.*
The Education of the Virgin by St. Anne; the best impressions are without the name of *Hendrix.*
St. Cecilia; very fine.
St. Theresa at the Feet of Christ, interceding for the Souls in Purgatory; *M. van den Enden exc.*
The Continence of Scipio; the best impressions are before the address of *G. Hendrix.*
Silenus, drunk, supported by a Satyr, with another figure; the best impressions are those with the name of *Bolswert* only, without the address.

LANDSCAPES AND HUNTINGS.

A grand Landscape, deluged by a Torrent; in a mountainous part of it the subject of Baucis and Philemon.
A large Landscape, with a view of the Sea-coast and a Shipwreck.
A grand woody Landscape, with the Chase of Meleager and Atalanta.
A view near Mechlin, with Haymakers and a Waggon, and figures driving Cattle.
A view of a Stable with Horses and Cows, and the subject of the Prodigal Son,—These five landscapes are highly esteemed and finely executed.
A set of twenty smaller Landscapes.
A set of twelve Huntings of different animals, of which one is a Lion Hunt, with figures on horseback; very spirited and fine.

BOLT, JOHANN FRIEDRICH, an engraver who worked principally in stipple, was born at Berlin in 1769, and died there in 1836. He was a pupil of D. Berger. His best works are after Cranach, Ramberg, and Dähling.

BOLTON, JAMES, a pupil of B. Clowes, the engraver, was known as a flower painter in water colour in the North of England. He died near Halifax in 1799 (Redgrave).

BOLTRAFFIO. See BELTRAFFIO.

BOLZETTA. See CADORIN, MATTHIAS.

BOM, PIETER, a Flemish artist, who painted landscapes in distemper, was born at Antwerp in 1530. He was admitted into the Guild of St. Luke in 1560, and became dean of that corporation in 1599. The date of his death is not known.

BOMBELLI, SEBASTIANO, was born at Udine in 1635, and was a schohar of Guercino. He afterwards went to Venice, where he studied and copied the works of Paolo Veronese and Tintoretto with so much success that some of his reproductions are scarcely to be distinguished from the originals. He painted historical pieces in the early part of his life, but from the lucrative prospect opened to him in portraits, he was induced to devote himself to that branch of the art, although he had already painted some historical pictures of great promise. He visited most of the courts of Germany, where he painted portraits with success. Boschini says that for portraits he could not be surpassed. He died in 1724. The Belvedere at Vienna possesses a portrait of Francesco de' Medici by him, and his own portrait by himself is in the Uffizi, Florence.

BONACINA, GIOVANNI BATTISTA, an engraver, was born at Milan about the year 1620. He engraved some plates of portraits and historical subjects in a neat style, though rather dry and stiff. They are executed entirely with the graver, and he seems to have imitated, without, however, equalling, the style of Cornelis Bloemaert. We have the following by him:

PORTRAITS.

Pope Clement IX.
Guido Visconti.
Hermes Visconti.
Giovanni Battista Conte Truchi.

SUBJECTS.

The Alliance of Jacob and Laban; *after Pietro da Cortona.*
St. Martin kneeling before the Virgin and Infant Jesus; *after the same.*
The Holy Family, with St. Catharine and St. John; *after Andrea del Sarto.*

BONASIA, BARTOLOMMEO, is the author of a Pietà in the Modena Gallery, signed 'Hoc opus pinxit Bartholomeus de Bonasciis,' and dated 1485.

BONASONE, GIULIO, (or BUONASONE,) an Italian painter and very distinguished engraver, was born at Bologna about the year 1498, and worked from 1521 to 1574. He studied painting under Lorenzo Sabbatini, and there are some of his works in the churches at Bologna; particularly in San Stefano is a fine picture by him of the 'Souls in Purgatory.' He is, however, much more celebrated as an engraver than a painter, and in this branch of art had the advantage of being educated by Marc-Antonio. Bonasone has engraved after the works of Michelangelo, Raphael, Giulio Romano, Parmigiano, and others, and several plates from his own designs. His prints, with a very few exceptions, are entirely worked with the graver, and although his style is neither so clear, firm, nor

masterly as that of his admirable instructor, nor his outline so correct and pure, his works are executed with great facility and considerable elegance, and they are held in no small degree of estimation by the judicious collector. We admire in his prints an excellent distribution of the lights and shadows, and a breadth in the masses that is very masterly. His plates are generally marked with his name, either at length or contracted, as *Julio Bonoso*, and sometimes with the initials *B.*, *I. B.*, or *I. B. F.*, and also with the cipher . His work is considerable; the following is a list of his plates most worthy of notice:

PORTRAITS.

The Pope Marcellus II., without the name; scarce.
Philippus Hispaniarum princeps, Caroli V. filius; *Julio B. F.*
Cardinal Pietro Bembo. Æt. 77; *after Titian.*
Raphael d'Urbino, with and without the name.
Michelangelo Buonarroti; circular.
Francisci Flori Antwerpiani inter Belgos pictoris.
Joannes Bernardinus Bonifacius, &c. M.D.XLVIII.
Cardinal Ardingbello; *after a monument.*

SUBJECTS OF SACRED HISTORY.

Adam and Eve; *after his own design.*
Adam tilling the Earth and Eve spinning; *the same.*
The Holy Family; *J. Bonasone, Inventore.*
The Nativity; *the same.*
The Resurrection; *the same.*
Twenty-nine of the Passion; entitled *Passio Domini nri. Jesu Christi; Julii Bonasonis opus*, &c.
Thirteen of the Life of the Virgin; marked with a *B.*, and some of them with a *D.*
Adam and Eve driven from Paradise; *after Amico Aspertino.*
St. George; *after Giulio Romano;* with the names of the artists.
The Holy Family; *after the same.*
The Nativity, a grand composition; attributed to *Giulio Romano.*
The last Judgment; *after Michelangelo;* inscribed *Julius Bonasonius Bononè proprià Michaelis Angeli*, &c.
Solomon, David, and Jesse, part of the Sistine Chapel; *after the same; Julio Bonasone imitando*, &c.
The Creation of Eve; *after the same;* with his name.
Judith with her Servant coming out of the Tent of Holofernes; *after the same.*
The Miracle of the Manna, and Moses striking the Rock, on the same plate; *F. Parmesanino inv.; Julio Bolognese fec.* 1546.
Another Nativity; *after Parmigiano.*
St. Joachim and St. Anne, presenting the Virgin Mary to the High Priest; *after the same.*
The Virgin Mary and Infant Jesus in the Air; *after the same, F. P. I. V.; J. Bonasonis imitando*, &c.
St. Peter and St. John healing the Lame; *after Perino del Vaga.*
St. Paul preaching; oval; *after the same.*
Christ seated on the Tomb, supported by two Angels, with the Virgin Mary and St. John; *after Polidoro B.* 1532.
The Nativity of John the Baptist; *after Pontormo; Jacobus Florentinus Inventor, Julio B. F.*
St. Cecilia; *after Raphael.*
Christ meeting St. Peter; *after the same.*
St. Peter made Head of the Church; *after the same.*
Noah coming out of the Ark; *after the same.*
Joseph sold by his Brethren; *after the same.*
The Cup found in Benjamin's Sack; with the names of *Raphael* and *Bonasone.*
The dead Christ on the Tomb, with the Virgin Mary; *after Raphael*, without the name of the engraver.
The Entombment of Christ; *after Titian*, with the names of the painter and engraver. 1563.

SUBJECTS OF PROFANE HISTORY.

Alexander with Bucephalus and Roxana; circular; *Julio Bonasone, inventore.*
The Triumph of Cupid and Psyche; *Julio Bonasone, inventore*
Apollo in his Car, with the Hours, and Time walking on Crutches before; *L. V. B. Julio Bonasone, inventore.*
Scipio wounded, retiring from the Battle; *I. V. Bonaso imitando*, &c.
Clelia, with one of her companions, on Horseback escaping from the Camp of Porsena; *I. V. Bonaso imitando*, &c.
Twenty—Of the History of Juno, with Italian verses; *after his own designs*
The Fall of Phaeton; *after Michelangelo.*
Three Female Figures with Veils; *after the same.*
The Shipwreck of Æneas; *after Parmigiano.*
Niobe and her Children; *after Perino del Vaga.* 1541.
The Roman Charity; a frieze; *after Polidoro.*
Mars and Venus; *after Primaticcio.*
Achilles dragging the Body of Hector; *after the same.*
The Taking of Troy; *after the same;* two sheets. 1545 *Bonasonis F.*
The Rape of Europa; *after Raphael;* with the names.
Venus attended by the Graces; *after the same.*
The Birth of Adonis; dated 1586.

There are also several plates of free subjects and statues, bassi-rilievi, and architectural subjects, described in Heinecken's 'Dictionnaire des Artistes.' Cumberland's Catalogue of the prints of Giulio Bonasone is the most accurate that has hitherto been published.

BONATO, Pietro, a pupil of Volpato, was born at Bassano in 1765, and died in 1820. He engraved plates after Reni, Correggio, &c.

BONATTI, Giovanni, was born at Ferrara in 1635, and having shown an early inclination for the art, he was, at the age of fourteen, taken into the protection of Cardinal Carlo Pio, who placed him in the school of Guercino, under whom he studied three years. He afterwards went to Rome, where he became a scholar of Pietro Francesco Mola. He was employed in several works for the public edifices. In the gallery of the Capitol are two pictures by this master, one representing Rinaldo and Armida, the other Sisera and Jael. There are other works by him in the Chiesa Nuova, and Santa Croce in Gerusalemme at Rome, where he died in 1681. In the Uffizi is a 'St. Charles Borromeo' by him.

BONAVERA, Domenico Maria, an Italian engraver, was born at Bologna about the year 1650. He learned the art of engraving from his uncle Domenico Maria Canuti. His plates are chiefly etched, and finished with the dry point. He engraved eighteen plates, from the designs of Titian, for a book of anatomy for the use of students. He used a cipher similar to that of Dominique Barrière and of Domenico Bettini, . We have the following prints by him:

The Baptism of our Saviour by St. John; *after Albani; D. Bonavera sc.* (*one of his best works*).
St. Anne teaching the Virgin Mary to read; *after Dom. Maria Canuti; Dom. Bonavera fec.*
St. Theresa with the Infant Jesus; *after the same.*
The Martyrdom of St. Christiana; *after the same* (*one of his best works*).
St. John preaching; *after Lodov. Carracci; D. Bonavera.*
Lot and his Daughters; *after Ann. Carracci; D. Bonavera.*
The Cupola at Parma, the Assumption; *after Correggio; Domenico Bonavera sc.* 1697.

BONAY, Francisco, a Spanish landscape painter, was born at Valencia in 1655, and died in Portugal in 1730. His landscapes are ornamented with buildings after Perelle, and cattle in the manner of Berchem. His chief work is a landscape in the sacristy of the Carmelites at Valencia.

BONCONSIGLIO. See BUONCONSIGLIO.

BONCUORE, GIOVANNI BATTISTA, was born at Abruzzo in 1643, and studied at Rome under Francesco Albani. He painted historical subjects with considerable success, and his pictures are distinguished by great force and vigour of effect, though sometimes heavy in the execution. One of his most esteemed works is an altar-piece in the Chiesa degli Orfanelli, at Rome. He died in 1699.

BOND, JOHN DANIEL, a landscape painter of Birmingham, flourished in the latter half of the eighteenth century. He died near Birmingham in 1803, aged 78.

BOND, R. SEBASTIAN, landscape painter, was born at Liverpool in 1808. He was educated in his native city, and practised there for the greater part of his life, settling finally at Bettws-y-Coed. He occasionally exhibited in London between 1846 and 1872, but most of his works appeared at Liverpool and in the midland counties. He died in February 1886.

BOND, WILLIAM, was one of the engravers of the portraits of Sir Joshua Reynolds. His talents are well exemplified in the portraits which he executed for Yorke's 'Royal Tribes of Wales,' published in 1799. It is believed that he died early in the nineteenth century. He was Governor of the Society of Engravers, founded in 1803.

BONDONE, GIOTTO DI, commonly called GIOTTO, the founder of the noble line of Italian painters, was the son of a peasant named Bondone, and was born in the little village of Colle in the commune of Vespignano, not many miles to the north of Florence. Vasari gives 1276 as the date of his birth, but Antonio Pucci in his 'Centiloquio' speaks of him as being seventy years of age at the time of his death in 1336, which would make the date of his birth 1266. This latter date is accepted, not without reason, by several modern writers, who prefer to trust certain internal evidence regarding the master's life and works, rather than the oft-times uncertain testimony of Vasari. The pretty story, also, that tells how the famous painter Cimabue first saw the shepherd boy Giotto drawing one of his sheep upon the smooth surface of a rock, is relegated by modern authorities to the realms of fable. It was Ghiberti who first told this pastoral anecdote in his 'Commentario,' and it was merely repeated by Vasari; but an anonymous commentator on the 'Divina Commedia,' who wrote at the end of the fourteenth century, gives a different account. This writer states that Giotto was apprenticed by his father to a dealer in wool, but that on the way to his work he always went into Cimabue's *bottega*, and finally, being missed for some time by his master, he was found there painting busily, whereupon, following the advice of Cimabue, his father took him from the wool trade and placed him as a pupil with Cimabue. Whatever truth there may be in this or other legends touching Giotto's boyhood, it is fairly probable that he did study, for a time at least, under the guidance of Cimabue, although it is the opinion of some modern critics that much of his earlier training was acquired at Rome and even at Assisi. In the absence, however, of any recognizable work belonging to this more youthful period of his career, all set opinions regarding his early artistic education must remain more or less matters of conjecture. Whoever may have been his first masters, he soon began to follow a far greater teacher than any of these, no other, indeed, than Nature herself, who had been so long neglected for Tradition. Traditionary types soon failed to satisfy the daring young innovator. His genius led him at an early stage to look at nature for and by himself, and in so doing he effected a total change in the spirit of the painting of his time—a change similar to, although in its after-workings far more complete than that which had been already initiated in the field of sculpture, some years before, by the Pisani. It is more than probable that Giotto himself owed no small debt to the example of these great sculptors—and more especially to that of his contemporary Giovanni—in the right direction of his own ideals, and even in the formation of his style and taste. The influence of Giovanni's art upon Giotto is distinctly to be traced in many of the latter's works, and there is every reason to believe that the sculptor's powerful personality acted as an incentive of no small account in first pointing out to the young painter the right road to the free expression of his latent artistic impulses. Once upon the right path, Giotto's great powers of naturalistic expression evidently developed themselves with wonderful rapidity, enabling him to break, almost at once, the bonds of tradition which bound so many lesser men, and to open the way to an entirely new and original school of painting. In estimating the value of his work we must therefore regard not only that which he individually accomplished, but also the influence of his example upon those who came after him. He led the way, and all the great naturalistic artists of the next two centuries but followed in the path that he pointed out. In his unswerving fidelity to the naturalistic ideal, he soon surpassed those very Pisan stone-cutters from whom he had probably received his first inspiration, and so powerful and lasting was the influence which he left behind him, that it was directly felt by sculptors, as well as painters, long after the school of Pisa had died a natural death.

As has already been said, it is difficult to trace satisfactorily Giotto's development, so many of his early works having perished. Some of his earliest, according to Vasari, were undertaken for the Badia of Florence, and he mentions especially an 'Annunciation,' wherein fear and astonishment were most wonderfully depicted on the face of the Virgin. All the paintings in the Badia have been destroyed, although the 'Annunciation' that called forth Vasari's admiration is supposed by some to have been a work by Lorenzo Camaldolense, now in the Accademia at Florence. Other paintings, in Arezzo, have shared a fate similar to that of those in the Badia.

Opinions now differ widely regarding the chronological sequence of Giotto's remaining works, recent criticism having considerably altered the generally accepted arrangement of the master's paintings. The prevalent opinion, still upheld by the great majority of critics, which places the famous frescoes of the Life of St. Francis, in the upper church at Assisi, first on the list, appears to be based on tradition rather than upon any critical study of the works themselves, and it is undoubtedly to Rome that we must look for the oldest of the master's recognizable productions. We know for a fact that Giotto was present in the latter city in 1298, that he executed in that year, for his patron Cardinal Stefaneschi, nephew of Boniface VIII., the famous mosaic of the "Navicella," and that he also finished, at about this same period, at

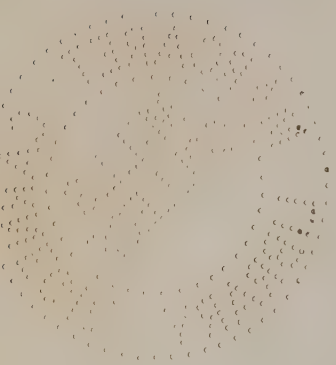
GIOTTO DI BONDONE

CALLED

GIOTTO

[*Arena Chapel, Padua*

THE FINAL JUDGMENT



GIOTTO DI BONDONE

CALLED

GIOTTO

Alinari photo] [*Sta. Croce, Florence*

THE FUNERAL OF ST. FRANCIS

the order of the same prelate, a large high-altar-piece for the church of St. Peter. But one of these works can be rightly said to have been preserved to us. The 'Navicella'—an allegorical representation of the Catholic Church, wherein the Apostles are seen in a boat, with Christ saving St. Peter from the waves—although still shown to the public in the portico of St. Peter's, may safely be said no longer to retain more than a reminiscence of Giotto's original composition, so thoroughly and frequently has it been restored. The altar-piece, however, still remains almost complete in its original parts, and in a comparatively exceptional state of preservation. It was removed from its ancient honourable position at the time of the destruction of the old basilica of St. Peter, and now hangs dismembered on the walls of the Sagrestia dei Canonici, in the new church. Before this great work, in all probability the earliest of the master's authenticated paintings, Giotto's real position in the history of art becomes at once apparent. Were this altar-piece alone preserved to us of all his creations, it would still be amply sufficient to uphold for him the proud title of the founder of Modern Painting. The most casual comparison with the work of his predecessors is sufficiently convincing to make clear at once the great transformation which the artist here succeeded in effecting. His figures are dignified and also graceful, at times reminiscent of the antique, but never a mere copy of it; the folds of his draperies are at once simple and flowing, clearly showing the contours of the body, in utter contrast to the minute and oft-times meaningless lining of the Byzantine artists; his representation of movement is free and unconstrained. It is precisely in his development of these last-named qualities, and especially in that of *Form*, that Giotto achieved his greatest artistic triumphs. So important a factor in his art is this same quality of Form, that it is almost solely upon a study of this distinctive feature that Giotto's latest critics have based their chronological arrangement of his works. Again, in the matter of colour, he has placed before us something differing entirely from the painting of his time. But what is equally in contrast to the work of his Italian and Byzantine predecessors, is the individual expression of his figures—and it was doubtless this which most strongly impressed his contemporaries. "The persons in grief look melancholy," exclaims an old writer in speaking of his work, "and those who are joyous look gay." Such naturalism must indeed have been irresistible in its effects on a public so long accustomed to the rigid conformity of Byzantine types.

Of the other works which Giotto is known to have executed in Rome, none now remain except the fragment of a fresco in San Giovanni in Laterano, representing Boniface VIII. in a balcony, announcing the opening of the Jubilee of 1300.

We are in ignorance as to when Giotto undertook his first commission at Assisi, but of the long series of frescoes which he has left in the church of San Francesco in that town, the earliest, representing scenes from the Lives of the Virgin and of Christ, in the right transept of the Lower Church, appear, in point of style, to belong to a period closely following on the completion of the Stefaneschi altar-piece, with which they have much in common. In charm of colour and grace of expression, these works are to be classed among the most pleasing of all the master's creations—while in depth of feeling and dignity of conception, the last fresco of the series, representing the Crucifixion, remains among the masterpieces of early Italian painting, far surpassing the later and more realistic treatment of the same subject in the Paduan Arena. The famous allegories of 'Poverty, Chastity, and Obedience,' and the 'Glorification of St. Francis,' on the central ceiling of the Lower Church, come next in order, and are too well known to require special description. It is sufficient to say that they show a marked technical advance over the master's earlier work, and in them Giotto has given special prominence to his sense of decorative effect, entirely disproving the common assertion that he was lacking in this latter quality of his art. From these allegories we may pass to the three interesting frescoes in the right transept, representing certain miracles of St. Francis—works which exhibit a decided tendency toward a more realistic style of treatment than is to be found in any of the master's previous creations. Before leaving the Lower Church, mention must also be made of the paintings, generally attributed to Buffalmacco and Taddeo Gaddi, in the Chapel of the Magdalen, several of which clearly show Giotto's own handiwork. Two of these, one representing the Magdalen anointing Christ's feet, the other the Raising of Lazarus, are especially noticeable for strong dramatic treatment, and closely foreshadow the later work at Padua. Others of these frescoes show the co-operation of assistants, and are unequal in merit.

The long series of paintings in the Upper Church, depicting the principal events of St. Francis' life, has given rise to endless discussions among art critics of the past half-century. By the great majority of writers these frescoes are still looked upon as the earliest of Giotto's extant works—an opinion doubtless having rise in the tradition that Giotto here carried on and completed 'Cimabue's' earlier work, and also in great measure due to the changed appearance given these frescoes by excessive and total repaint. Sufficient may still be gathered, however, from what remains, to clearly prove their real position in the chronological order of Giotto's works. The advanced feeling for form, the energy of movement and simplicity of narration, so clearly shown throughout the greater part of this remarkable series, surely point to a date of execution posterior to all the frescoes in the Lower Church, and but shortly preceding those in the Arena Chapel. The last nine subjects of this pictured history, relating to the death and miracles of the Saint, exhibit a marked divergence in style from those that precede them, and are probably by the same unknown pupil of the master to whom are due the frescoes in the chapel of St. Nicholas, in the Lower Church.

It is not quite certain at what date Giotto went to Padua; but the Scrovegno Chapel, in the old Arena of that city, was not built until 1303, and it was its founder, Enrico Scrovegno, a noble citizen of Padua, who employed Giotto to decorate it. The undertaking was an arduous one, but the result was equal to the opportunity. In a series of thirty-eight frescoes, the master depicted, in a triple course along the walls, the histories of the Virgin and of her Divine Son. Beneath these lines of pictures were placed thoughtfully-conceived figures of the antagonistic Virtues and

Vices, while the Last Judgment was painted above the arch of the doorway, and the Annunciate Virgin, to whom the chapel was dedicated, was above the opposite arch. This great decorative work at Padua may well be looked upon as the culminating expression of Giotto's art. Nowhere do we find his ideal of concise directness of representation more successfully expressed than is the case here, and nowhere do we find him reaching a similar perfection in the presentation of form and movement. The entire decoration of this beautiful chapel rightly takes a foremost place among the wonders of modern art. To enter into a detailed mention of the various frescoes would here be impossible. The great painting of the 'Last Judgment' alone would offer material sufficient for an almost endless study. The influence of Dante was no doubt strong over Giotto at the time when he painted this great work, and it is conceived quite in a Dantesque spirit.

It is impossible to enumerate all the works that Vasari attributes to Giotto. Most of these have long since perished, so that we have only his testimony in respect to them; but it would really seem that Giotto went about from one place to another in Italy, painting wherever he went, in the manner Ruskin describes, being regarded merely as "a travelling decorator of walls at so much a day, having at Florence a *bottega* or workshop for the sale of small tempera pictures." It is not certain whither Giotto next went, after his work at Padua was accomplished. Vasari states that he painted at various times at Pisa, Verona, Ferrara, Ravenna, Urbino, Arezzo, Lucca, and Naples, but it is difficult to trace him in these cities, though here and there some dilapidated fresco is assigned to him. At Naples, especially, an important series of frescoes, illustrating the Seven Sacraments of the church, in the chapel of the Incoronata, has long been attributed to him, but without reason, they being evidently later works by a pupil. It appears certain, from a document not long since brought to light, that Giotto really was in Naples in the year 1333, working at the orders of King Robert, with whom he seems to have been on terms of friendly intimacy. No genuine work remains to us, however, to testify to his labours in that city.

In Florence, Giotto painted no fewer than four family chapels in the then newly-built church of Santa Croce. All of these chapels were covered at different dates with whitewash, the decorations of two of them being irretrievably lost thereby. Others of these paintings, however, in the Bardi and Peruzzi chapels, have been freed from their covering, and although terribly restored and repainted, still afford the spectator some idea of their original beauty. The frescoes of the Bardi Chapel illustrate the history of St. Francis, the same subject that was treated in the earlier pictorial history at Assisi. A comparison of the two series is interesting. Although lacking in the energy of expression so characteristic of the earlier works, the latter series shows a great advance in distribution and arrangement. In the 'Death of St. Francis,' more especially, Giotto succeeded in producing one of the most perfect and beautiful compositions known to Italian art, and one which was repeatedly copied both by sculptors and painters during the two centuries following. Ghirlandaio, as late as the end of the fifteenth century, copied Giotto's composition closely, in his well-known fresco in the church of the SS. Trinità. The paintings in the Peruzzi Chapel, evidently of a somewhat later date, have for their subject scenes from the lives of the Baptist and of St. John the Evangelist. Although in many parts even more ruined than their companions of the Bardi Chapel, they still show Giotto at his best as a composer, and enable us to arrive at some faint idea of the monumental quality of his maturer style.

Still another celebrated series of frescoes in Florence—those in the chapel of the Podestà, or Bargello—have long been considered to be by Giotto's hand, but they hardly stand the test of a severe critical examination, and are apparently the work of an exceptionally able follower whose identity remains as yet to be discovered.

Apart from the Stefaneschi altar-piece, but few genuine panel-pictures by Giotto have been handed down to us. Of those which bear unmistakable signs of his handiwork, the best known and most important is doubtless the large picture of the Virgin and Child adored by Angels, in the Florence Academy. The Louvre also possesses a fine, though much-damaged, altar-piece, representing the Stigmatization of St. Francis. A most exquisite example of the master's work is to be found in the sacristy of the Arena Chapel at Padua. Another genuine little painting, representing the Presentation of Christ in the Temple, is in the possession of Mrs. J. L. Gardner, of Boston, U.S.A. The much-quoted Baroncelli altar-piece, with its apocryphal signature, although still looked upon by many otherwise competent critics as a genuine work, certainly shows nothing in common with Giotto's known manner, and is visibly the production of a pupil or follower not far removed from Taddeo Gaddi in character. To Taddeo himself undoubtedly belong the two long series of little panels still bearing Giotto's name, in the Accademia at Florence.

Of Giotto's private life little is known. Like Dante he appears to have been devoted to the Franciscan order. He was a man of great natural ability, of shrewd understanding and sound common-sense, and, according to all the anecdotes that are told of him, was exceptionally quick at repartee. He married, at the beginning of the fourteenth century, Donna Ciuta di Lapo, and had eight children, remarkable, it is said, for their ugliness.

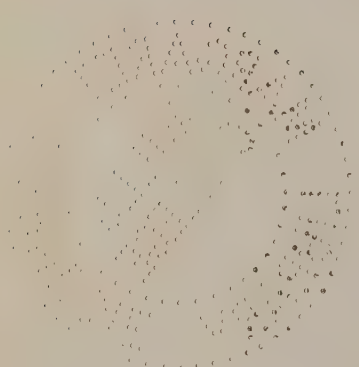
Giotto's last work in Florence was as an architect. In 1334, after the death of Arnolfo, he was made superintendent of the works of Sta. Maria del Fiore, and it was from his design, although successively altered in its later stages by Andrea Pisano and Francesco Talenti, that the beautiful Campanile of Florence arose. The lower range of bas-reliefs around this bell-tower—illustrative of the Creation of Man and his subsequent occupations—were also very probably executed under his influence and inspiration, if not from his designs, by Andrea Pisano.

Giotto died at Florence on January 8, 1337, and was buried in the church of Sta. Maria del Fiore. His numerous pupils and followers, known under the general name of Giotteschi, many of whom had already attained celebrity during the master's own lifetime, were deeply imbued by his teaching, and carried on his work with varying success throughout the length and breadth of Italy in the same naturalistic spirit as himself.

ROSA BONHEUR

THE HORSE-FAIR

[*National Gallery, London*



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BONE, HENRY, the celebrated painter in enamel, was born at Truro, in Cornwall, in 1755. His first employment was with a manufacturer of china at Plymouth; he afterwards employed his talents at Bristol in painting landscapes and groups of flowers to ornament porcelain, by which means he acquired a thorough knowledge of that art, in which he became so eminent. He removed to London in 1779, and became distinguished by painting in enamel 'The Sleeping Girl,' after Sir Joshua Reynolds. But the works that will give him lasting fame are the 'Portraits of Illustrious Englishmen,' eighty-five in number, which he enamelled after the original pictures in the royal and other collections. These must have cost him much labour, expense, and anxiety; but, unfortunately, little pecuniary reward. They are now at Kingston Lacy, Wimborne, in the possession of Mr. Ralph Bankes. In 1811 he produced a copy in enamel (eighteen inches by sixteen) of Titian's 'Bacchus and Ariadne,' for which he received 2200 guineas. He was elected an Associate of the Royal Academy in 1801, and in the same year was appointed painter in enamel to George III. In 1811 he was made a full member of the Academy, and died in 1834, when his miniatures were dispersed by auction.

BONE, HENRY PIERCE, the son of Henry Bone, was born in 1779, and was instructed in enamel-painting by his father. He painted and exhibited portraits and other subjects in oil from 1799 to 1833, when he turned his attention definitely to enamel painting, which he practised till 1855, when he died in London. He was enamel-painter to Queen Adelaide, and to Queen Victoria and the Prince Consort.

BONE, ROBERT TREWICK, was born in London in 1790. He was the son of Henry Bone, the celebrated enamel painter, who instructed him in art. He exhibited classical and sacred pictures at the Royal Academy and the British Institution from 1813 to 1838, and succeeded in gaining, in 1817, the £100 premium for his picture of 'A Lady with her Attendants at the Bath.' He died in 1840.

BONESI, GIOVANNI GIROLAMO, according to Zanotti, was born at Bologna in 1653, and was a scholar of Giovanni Viani. He painted several pictures for the churches and public edifices at Bologna, in which he appears to have imitated the style of Carlo Cignani. Among his most esteemed productions are the following: 'St. Francis of Sales kneeling before the Virgin,' in the church of San Marino; 'St. Thomas of Villanuova giving Alms to the Poor,' in San Biagio; and 'The Virgin and Infant Christ, with Mary Magdalene and St. Hugo,' at the Certosa. He died in 1725.

BONFANTI, ANTONIO, called IL TORRICELLA, was a native of Ferrara, in which city there are several of his works in the churches and convents. His most esteemed pictures are the 'Purification,' and 'Christ disputing with the Doctors,' in the church of San Francesco, and the 'Holy Family' in that of La Santissima Trinità.

BONFIGLI, BENEDETTO, (or BUONFIGLIO,) was born at Perugia about 1420. His earliest work was an 'Annunciation,' originally in the Orfanelli at Perugia. His masterpiece is a series of frescoes in the Palazzo del Consiglio in the same city, which represent the Lives of St. Louis of Toulouse and St. Herculanus; they were commenced in 1454 and not finished in 1496, in which year Bonfigli's will is dated. This work occupied much of his time, and gained him considerable reputation in his native city. An 'Adoration of the Magi,' said to have been painted in 1460, in San Domenico, is considered one of his best productions. Among other pictures of his may be mentioned a Banner (*Gonfalone*) painted in 1465 for the brotherhood of San Bernardino, and representing the deeds of their patron saint; another *Gonfalone* painted for the brotherhood of San Fiorenzo in 1476, in honour of the Virgin, who had been prayed to intercede for the cessation of the plague; a 'Virgin of Mercy,' painted in 1478 for the church of the Commenda di Santa Croce; and several others in and around Perugia. Bonfigli is especially noticeable for the correctness of his perspective, the beauty of his colouring, and his love of detail. He was much influenced by Domenico Veneziano and Pietro della Francesca. According to Lanzi, Perugino was his pupil, but there is nothing to corroborate the statement. We have no record of Bonfigli after 1496.

BONHEUR, FRANÇOIS AUGUSTE, painter, was born at Bordeaux in 1824, and was his father's pupil. He was the brother of Mlle. Rosa Bonheur. His first picture exhibited at the Salon was 'Children and Cockchafer,' in 1845. He afterwards painted portraits, but was best known by his landscapes with cattle. He died of heart disease in a railway carriage in Paris, February 21, 1884.

BONHEUR, ROSALINE, was born at Bordeaux in 1822, and died in Paris in July 1899. Her father was Drawing-master and Director at the Free School of Design for Girls in Paris, but Rosaline was not intended for the same profession, and was to have been a dressmaker. Despite all her wonderful success in her father's school and other places of education, where she carried off all the drawing prizes and failed hopelessly in every other branch of learning, she was bound to the business which her parents had selected for her, and which they were determined she should adopt. Her misery, however, was so profound that her father relented, took her away from business, undertook her training himself, and allowed her to sketch and paint to her heart's delight. 'Goats and Sheep' was exhibited at the Salon when she was eighteen, and 'Cows in Pasture' in the following year, while in 1845 she had no less than fourteen pictures at the Salon, and was awarded one of its medals. This did not, however, satisfy her, and she aimed at the highest prize, gaining it in the form of a special first-class medal three years afterwards, when she was but twenty-five. Soon after that her father died, and so great was her genius that almost without effort she stepped into his vacant position, one which had never before been held by a woman. 'The Horse Fair,' her greatest picture, was exhibited in 1853. It created a great sensation, was sold

at a very high figure, and eventually found its way to America at a price exceeding twelve thousand pounds, and is still in New York. A small replica of it by her own hands is in the National Gallery. From the time of painting this picture Rosa adopted male attire and ever afterwards appeared in it, save on one occasion when she went to greet her Empress and to receive the Cross of the Legion of Honour. Other notable works which she executed were 'Haymaking in the Auvergne,' 'A Stampede,' 'Scottish Raid,' 'Ploughing in the Nivernais,' 'Horses and Cattle,' 'Horses at Water,' 'Horses for Sale.' The bulk of her pictures contained representations of horses, and were marked by much vigour, movement and dramatic effect. Her drawing was remarkably accurate and her colouring very truthful. She was a successful artist, and was enabled to purchase a country home at Fontainebleau, where she carried out most of her later work. She was a woman of striking appearance, having a very large head covered with shaggy white hair which she brushed up high and which gave her a sort of lion-like appearance, but she was a person of strong affection and a very vivacious companion. Many of her best works can be seen in the Luxembourg and also in a special gallery of her works which was founded after her decease in Paris. G. C. W.

BONI, Giacomo, was born at Bologna in 1688, and was a scholar of Marc Antonio Franceschini, whom he greatly aided in his works, particularly at Rome. He is also said to have studied under Carlo Cignani, whose style is discernible in many of his works, such as the ceiling of Santa Maria della Costa at San Remo, and in that of San Pietro Celestini at Bologna. He excelled particularly in fresco, and painted a saloon in the Palazzo Pallavicino, which was much admired, and a fine picture of 'The infant Jupiter.' He died in 1766.

BONI, Michele Giovanni, known as Giambono, (sometimes Zambono,) was a pupil and contemporary of Jacobello, and was both a painter and a mosaicist. He was born at Venice about the beginning of the fifteenth century. At the Academy of that city is a 'Redeemer between St. Bernardino and other Saints,' painted soon after the canonization of that saint, which occurred about 1470. Count Riva of Padua possesses a 'Virgin and Child' by this artist. He also executed in the Cappella de' Mascoli in St. Mark's, Venice, mosaics representing scenes from Life of the Virgin.

BONIFACCIO, Francesco, was born at Viterbo in 1637, and was a scholar of Pietro da Cortona at the time that Ciro Ferri and Romanelli studied under that master. He was a respectable painter of historical subjects, which he treated in the manner of his instructor, and painted several pictures for the public edifices of his native city. In the Palazzo Braschi is a picture by this master of 'The Adulteress before Christ.'

BONIFACCIO, Natalis, (or Bonifazio,) an Italian engraver who flourished about the year 1590. His plates are principally etchings, which are executed in a free, spirited style. His most considerable works were the plates he engraved for a book published at Rome in 1590, composed by D. Fontana, architect to Pope Sixtus V., concerning the removal of the Vatican obelisks. He has inscribed his name on these plates, *Natalis Bonifacius Sibenicensis fec.*

BONIFAZIO (or Bonifacio) is a name borne by three artists, who all came originally from Verona. There still exists much confusion as to the authorship of the various works attributed to them. The following notices show those pictures which are generally given to each painter.

Bonifazio I., commonly called Bonifazio Veronese, was a follower, if not a pupil, of Palma Vecchio. He was also much influenced by Giorgione and Titian, and several of his best works, which are remarkable for a Titian-like beauty of colouring, have passed under the names of those masters. Bonifazio I., the most important member of the family, died in 1540. His works are seen in most Italian Galleries, and in those of Vienna, Dresden, St. Petersburg, and Paris. The following are his principal productions:—

Florence.	*Pitti Pal.*	Repose in Egypt (*also ascribed to Paris Bordone*).
,,	,,	Finding of Moses (*formerly attributed to Giorgione*).
London.	*Nat. Gall.*	Santa Converzatione.
Milan.	*Brera.*	Finding of Moses (*formerly given to Giorgione*).
Modena.	*Gall.*	The four Virtues.
Rome.	*Colonna Pal.*	Holy Family (*formerly called a Titian*).
Venice.	*Acad.*	Massacre of the Innocents.
,,	,,	Dives and Lazarus.
,,	,,	Judgment of Solomon.
,,	*S. Stefano.*	Madonna and Child (?).
,,	*Pal. Giovanelli.*	Holy Conversation.

Bonifazio II., commonly called Bonifazio Veneziano, died in Venice in 1553, aged sixty-two. He probably studied under Bonifazio I. The following pictures are attributed to him:—

Berlin.	*Gall.*	Woman taken in Adultery. MDLII.
Rome.	*Borghese Pal.*	Christ in the House of Zebedee.
,,	,,	Return of the Prodigal Son.

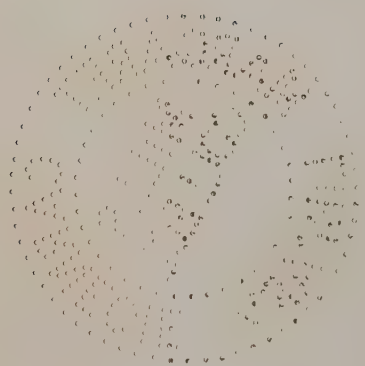
Bonifazio III., who painted at Venice from about 1555 to 1579, is supposed to be the author of the following paintings:—

Venice.	*Gall.*	The Queen of Sheba before Solomon. 1555.
,,	,,	Adoration of the Kings. 1558.
,,	,,	Several Figures of Saints.

BONIFAZIO da VALDARNO. See Bembo.

BONINGTON, Richard Parkes, was born at the village of Arnold near to Nottingham, on October 25, 1801. His father, who was for a time Governor of Nottingham Gaol, but lost his appointment through irregularities, became afterwards a portrait painter and went to Paris. Young Bonington, then fifteen, was permitted to study in the Louvre, and enter as a student at the École des Beaux Arts: he was also an occasional pupil of Baron de Gros, and thus belongs by training more to the French than to the British School. Gros' studio was in his time the favourite meeting-place of all the younger men of revolutionary tendencies, but although Bonington absorbed many of their ideas, he was able to keep away from their extravagances by reason of his repeated journeys to London, where he never lost an opportunity of studying the work of Constable. He painted his first landscapes in Normandy and Picardy, but in 1822 paid a long visit to Italy, sojourning especially in Venice, and filling his portfolios with sea pieces and historical scenes. He then returned to England, where he was but little known, and his early exhibited works shown at the British Institution excited much amazement, as they were so French in their technique and yet so redolent of English feeling. He had brought back with him from Venice the seeds of consumption, caught,

Brogi photo] MOSES BROUGHT TO THE DAUGHTER OF PHARAOH [*Brera Gallery, Milan*



Anderson photo] [*Accademia, Venice*

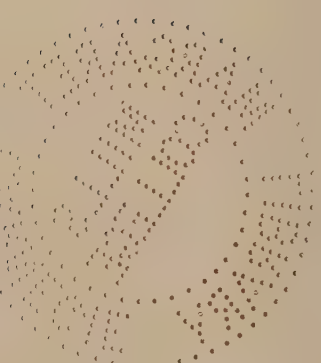
THE ADORATION OF THE MAGI

Hanzell photo

Wolfert Webb

A coast scene

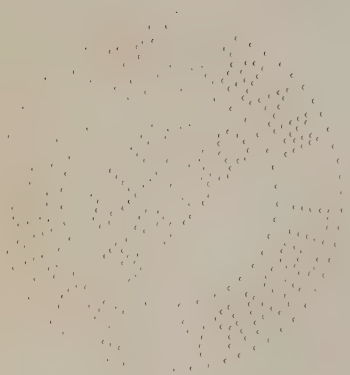
From the painting by R.P. Bonington



R. P. BONINGTON

Louvre, Paris

THE OLD GOVERNESS



it is said, in long evenings' exposure on the canals of that fascinating city. Then in Paris, while sketching in the sun, he received a sunstroke which brought on first of all somnambulism and then brain fever. From the former he never entirely recovered, and the consumption making rapid progress laid him aside completely, and he died in London on September 23, 1828, before he had completed his twenty-seventh year. Eugene Delacroix was his great friend and comrade, and the eminent artist has thus described him:—"I knew Bonington well and loved him much. His English composure, which nothing could disturb, robbed him of some of the qualities which make life pleasant. As a lad he developed an astonishing dexterity in the use of water-colours, which were in 1817 an English novelty. Other artists were perhaps more powerful or more accurate than Bonington, but no one in the modern school, perhaps no earlier artist, possessed the ease of execution which makes his works, in a certain sense, diamonds, by which the eye is pleased and fascinated, quite independently of the subject and the particular representation of nature. The same is true of the costume pictures which he afterwards painted. Even here I could never grow weary of marvelling at his sense of effort and his great ease of execution. Not that he was quickly satisfied; on the contrary, he often began over again perfectly finished pieces which seemed wonderful to us. His dexterity was, however, so great that in a moment he produced with his brush new effects which were as charming as the first and more truthful." The career of Bonington is a very sad instance of genius cut off in its bloom. He was at once, as Muther says, "the most natural and the most delicate in that Romantic school in which he was one of the first to make an appearance. He had a fine eye for the charm of Nature, saw grace and beauty in her everywhere, and represented the spring and the sunshine in bright clear tones. No Frenchman before him had so painted the play of light on gleaming costumes and succulent meadow greens." His spirited impressionist works, full of careful observation, are the direct result of his study of Constable, and it was largely to his influence and to the ability which he had to carry the Constable quality over to France, that the men of the Barbizon school, whose forerunner he was, were able to acquire that influence of Constable which is so marked in their works and which they brought down to the present day. Bonington is the link of union between the men of classic fame in England and the Barbizon school, with all its developments on the landscape art of France. At the British Institution he exhibited in 1826 two 'Views on the French Coast,' and also the 'Column of St. Mark's, Venice,' now in the National Gallery. To the Royal Academy he sent four pictures, 'Henry III. of France' and 'The Grand Canal, Venice,' both painted in 1828, and two 'Coast Scenes.' Two of his best known works are 'Henri IV. and the Spanish Ambassador' (which was sold in the San Donato collection in 1870 for £3320, and is now in the Wallace Gallery), and 'Francis I. and the Duchesse d'Etampes,' now in the Louvre. There are three of his water-colours in the Museum at Kensington, but in no gallery can his work be so well studied as at Hertford House, where there are no less than thirty-four of his paintings; ten being in oil and the remainder in water-colour. Amongst those in oil, in addition to those just mentioned, are 'Francis I. and Marguerite of Navarre,' representing the scene where the King has just written on the window-pane the famous verse, 'Souvent femme varie, Bien fol qui s'y fie,' 'Anne Page and Slender,' 'The Seine near Rouen,' 'A Rustic Scene,' and 'The Piazza San Marco, Venice.' In water-colours there are many scenes from Venice, Bologna, Milan, Rouen, and various places in France, also some Oriental scenes and some charming historical episodes, as 'The Earl of Surrey with the fair Geraldine,' 'Death of Leonardo da Vinci,' etc. G. C. W.

BONINI, Girolamo, called L'Anconitana, was, according to Padre Orlandi, a native of Ancona, and flourished about the year 1660. He was a favourite scholar and imitator of Francesco Albani, and assisted that master in many of his principal works, particularly in the Sala Farnese, and in the palaces at Bologna. A 'Christ adored by Saints' by him is in the Louvre. He died about 1680.

BONINSEGNA, Duccio di. See Buoninsegna.

BONIS, Floriano. See Buoni.

BONISOLI, Agostino, was born at Cremona in 1633, and was first a scholar of Battista Tortiroli, and afterwards studied a short time under Miradoro Agostino Bonisoli, a relation, an artist of little note. He was indebted to his natural genius and his study of the works of Paolo Veronese more than to either of his instructors. He was more employed in easel pictures of sacred subjects than for the churches. The only large work by him that is recorded is a picture in the Conventuali at Cremona, representing the dispute between St. Anthony and the tyrant Ezzelino. He died in 1700.

BONITO, Giuseppe, was born at Castellamare, in the kingdom of Naples, in 1705. He was a scholar of Francesco Solimena, and one of the most successful followers of his style. He acquired considerable celebrity as a painter of history, and was much employed as a portrait painter. He was appointed painter to the Court of Naples, where he died in 1789. A Portrait of a Turkish Ambassador by him is in the Madrid Gallery.

BONNAR, William, a painter of portraits, history, and genre, was born at Edinburgh in 1800. His father was a house-painter of considerable skill, and the son, having from his early years evinced a remarkable aptitude for drawing, was apprenticed to one of the leading decorators of the time. When George IV. visited Edinburgh in 1822, Bonnar assisted David Roberts in decorating the assembly rooms for the grand state ball which was given in honour of the occasion. Shortly afterwards some signboards painted by him attracted the notice of Captain Basil Hall, who sought out and encouraged the young artist. In the year 1824 his picture of 'The Tinkers' established him as a favourite with the public, and shortly after the formation of the Royal Scottish Academy (in 1830) he was elected one of the members. Bonnar died at Edinburgh in 1853. He left behind him many fine pictures, several of which have been engraved. In the Edinburgh Gallery there are his own Portrait and a Portrait of G. M. Kemp, the Architect of the Scott Monument, Edinburgh.

BONNART, Henri, a French painter and engraver, was the brother of Robert, Jean Baptiste, and Nicolas Bonnart. He was born in Paris in 1642, became rector of the Academy of St. Luke,

and died in Paris in 1711. Le Blanc attributes to him 201 plates, of which 20 are religious subjects, 46 portraits, and 135 costume prints. His son, JEAN BAPTISTE HENRI BONNART, followed his father's profession, and died in 1726, aged about 48 years. In Perrault's 'Cabinet des Beaux-Arts,' published in Paris in 1690, there is a plate of a ceiling ornamented with figures, which is probably by him; it is etched in a free, masterly style, finished with the graver, and marked *Jean Bonnart, Junior, del. et sculp.*

BONNART, JEAN BAPTISTE, painter and engraver to the king, was born in Paris in 1654, and was still living in 1752. Le Blanc assigns to him 34 subjects, of which one is 'Jesus Christ on the Mount of Olives,' 9 portraits, and 24 costume pieces.

BONNART, NICOLAS, who was an engraver, was the eldest brother of Henri, Robert, and Jean Baptiste Bonnart, and was born about 1636. Le Blanc attributes to him 379 plates, of which 15 are scriptural subjects, some of them after the works of his brother Robert, 27 mythological, 32 historical, 24 portraits, and 208 plates of costumes, manners, &c. He died in 1718, aged 81 years. His son, NICOLAS BONNART, an engraver, died in 1762, at the age of about 74 years.

BONNART, ROBERT, who was likewise an engraver, was born in Paris in 1652. He was godson of Robert Nanteuil, and a pupil of Van der Meulen, after whom he engraved several plates. He was appointed painter and engraver to the king, and subsequently assistant-professor at the Academy of St. Luke. He died after 1729, and has been often confounded with his son, ROBERT FRANÇOIS BONNART, who was professor at the Academy of St. Luke, and was still living in 1759. Le Blanc mentions only nine plates by him, among which are:

Portrait of Louis XIV.
Portrait of the Dauphin Louis.
The Taking of Valenciennes in 1677; *after Van der Meulen.*
The Taking of Cambrai in 1677; *after the same.*
The Siege of Douai; *after the same.*
The Entrance of the Queen into Arras, two sheets; *after the same.*

BONNCIONE, E., was an engraver who flourished about the year 1670, and whose name is affixed to a small plate, representing Diana in a chariot drawn by Dragons, with a Cupid behind her, after F. Bol. It is slightly etched in a poor, dark style.

BONNEAU, JACOB, the son of a French engraver, exhibited landscapes painted in water-colours, both at the Incorporated Society of Artists and at the Academy, from 1765 to 1784. He was well known as a drawing master, and was largely employed by the booksellers, for whom, among other plates, he engraved the heads prefixed to the 'History of the American Buccaneers,' published in London in 1741. He died at Kentish Town in 1786.

BONNEFOND, JEAN CLAUDE, who was born at Lyons in 1796, studied under Révoil, and became successful in representing scenes from peasant life. About 1826 he went to Rome, and became influenced by the style of Robert and Schnetz, and painted sacred as well as genre subjects. In 1831 he became director of the Art School at Lyons, and in 1837 a member of the Academy. He died in that city in 1860. In the Museum of Lyons there are by him—

The Bed-chamber. 1824.
A Woman tired with travelling, succoured by monks. 1827.
The Ceremony of the Holy Water, on the day of Epiphany, at the church of the Greek-Catholics at Rome. 1831.
Portrait of Jacquard. 1834. (*Commissioned by the town of Lyons.*)
A Greek officer wounded. Rome. 1826.
A Roman goatherd deploring the loss of his goat. 1836.

BONNEMAISON, FÉRÉOL, was a French portrait painter and lithographer, who was distinguished by the skill with which he restored many of the pictures taken to Paris under the first empire. He was educated in the school of Montpellier, and died in Paris in 1827. The Chevalier Bonnemaison published in 1818 a 'Suite d'Études calquées et dessinées d'après cinq tableaux de Raphael,' and in 1822 a series of lithographs from paintings of the modern French school in the gallery of the Duchess de Berry.

BONNEMER, FRANÇOIS, was a French painter and engraver who was born at Falaise in 1637. He worked with Monier, the younger Corneille, and the younger Vouet on the ceiling of the gallery of the King's Audience Chamber at the Tuileries, and was commissioned by the king to copy some works of Carracci in the Farnese Gallery at Rome. He engraved several plates after Le Brun, and was the master of Ménageot. He died in Paris in 1689.

BONNER, GEORGE WILLIAM, one of the earliest English wood-engravers, was born at Devizes in 1796. He was celebrated for his revival of the art of printing tints by means of a combination of blocks. He died in 1836.

BONNER, THOMAS, was born in Gloucestershire in the first half of the 18th century. He was celebrated as one of the best of the topographical draughtsman and engravers of his day. He illustrated Collinson's 'History of Somersetshire' (1791), Polwhele's 'Devonshire' (1797), a 'Perspective Itinerary,' and many other works. It is believed that he died soon after 1807.

BONNET, LOUIS MARIN, a French engraver in aquatint and in chalk, was born in Paris in 1743. He resided for some time at St. Petersburg, where he engraved some portraits of persons of the Russian Court. On his return to Paris he published several plates, executed in imitation of drawings in crayons, of which style he pretended to be the inventor. They are chiefly after Boucher, and other modern French masters. Bonnet died about the year 1793.

BONO FERRARESE. See FERRARA, BONO DA.

BONOMI, JOSEPH, the elder of the name, was born at Rome in 1739, and went to London in 1767 to decorate buildings for the brothers Adam. In 1775 he married a cousin of Angelica Kauffmann. In 1789 he was elected an Associate of the Royal Academy, and from that time constantly exhibited architectural drawings. In 1804 he was appointed architect of St. Peter's at Rome. He died in London in 1808.

BONOMI, JOSEPH, the son of the architect, was born in London in 1796. He passed many years in Egypt, and became distinguished for his great knowledge of hieroglyphics. He assisted Owen Jones in the decoration of the Egyptian Court at the Crystal Palace, and published 'Nineveh and its Palaces,' and works on Egypt, Nubia, and Ethiopia, illustrated with his own drawings. In 1861 he was made curator of the Soane Museum. He died at Wimbledon in 1878.

BONONI, BARTOLOMMEO, is the author of a 'Virgin in Glory,' in the Louvre, that is signed

FRANCESCO BONSIGNORI

Anderson photo] [*San Giovanni e Paolo, Venice*

DETAILS OF A POLYPTYCH

and dated 1507. No further information can be given of this artist. He is thought to have been a native of Pavia.

BONONI, Carlo, was born at Ferrara in 1569, and was instructed in the art by Giuseppe Mazzuoli (called Il Bastaruolo), under whom he studied until he was twenty years of age. Contemporary with Ippolito Scarzellino, and unable to equal him in the tenderness of his tints and the beauty of his expression, he endeavoured to rival him in the boldness of his design and the vigour of his colouring. Bent on improvement, he visited Bologna, where the Carracci were then in the zenith of their fame. Their works inspired him with a new idea of his art. After passing some time at Bologna, he went to Rome, where he improved his style of design by studying after the antique. His predilection for the style of the Carracci drew him again to Bologna, where he copied some of their principal works. He afterwards went to Venice, where the splendid productions of Paolo Veronese appear to have excited the liveliest admiration. The works of Correggio at Parma seem to have been not less the objects of his contemplation. In his smaller works he approaches so near to the style of the Carracci that he was called 'the Carracci of Ferrara.' In his extensive decorative works he exhibits the magnificence and richness of Paolo Veronese. Such are his 'Feast of Ahasuerus,' painted in the refectory of the Regular Canons at Ravenna, the 'Feast of Herod' in San Benedetto, and the 'Miracle at Cana' in the refectory of the Certosini at Ferrara. The Uffizi, Florence, possesses a 'Liberation of St. Peter from Prison' by him, and in the Modena Gallery there are four of his works. He died at Ferrara in 1632.

BONONI, Lionello, was the nephew and scholar of Carlo Bononi, and flourished about the year 1749. The excellent instruction of his uncle might have enabled him to arrive at celebrity in the art, but his negligence and depravity prevented his success. His most creditable performances are two pictures he painted for the chapel of the hospital of Santa Maria Novella, representing 'The Visitation of the Virgin to St. Elizabeth,' and 'The Holy Family.'

BONONIA, Jac. de Avaciis de. See Degli Avanzi.

BONONIA, Simone da. See Bologna.

BONONIENSIS, Fr., was an Italian engraver, by whom we have some very spirited etchings, executed in a bold, masterly style. They are chiefly from the works of Paolo Veronese, and are usually signed with his name.

BONSER, J., was a native of Holland, who worked there and at Lyons between the years 1629 and 1642. He was principally employed by the publishers, for whom he engraved, among other book-plates, some frontispieces in a very indifferent style, with figures and ornaments.

BONSIGNORI, Francesco, (miscalled by Vasari, and others after him, Monsignori,) was born in 1455 at Verona, where he lived under the influence of Liberale till he was thirty-two years of age. He then visited Mantua in 1487, and became influenced by the works of Mantegna. He painted historical subjects with much success, and was largely patronized by the Marchese Francesco Gonzaga. He died at Caldiero, near Verona, in 1519. Less learned and correct in his design than Mantegna, he is more modern in his style; and his colouring, particularly in the carnations, has more of the *morbidezza*. He excelled in painting animals, which he was fond of introducing into his works; and from the fact that his paintings of these occasionally deceived other animals, he was called 'the modern Zeuxis.' In the Brera at Milan is one of his best pictures, representing 'St. Louis;' and in the refectory of the church of the Franciscans at Mantua are some perspective views, which show him to have been a perfect master of that branch of art. His last production was 'The Vision of Christ to the nun Ozanna,' dated 1519, and now in the Academy at Mantua. Of others may be mentioned:

Florence, *Bargello*, Christ bearing the Cross. London, *National Gallery*, Portrait of a Venetian Senator (*signed* Franciscus Bonsignorius Veronensis P 1487). *See cartoon in the Albertina Library at Vienna.* Mantua, *Academy*, Christ ascending Calvary; *Pal. Gonzaga*, several paintings, 1495–6; *S. Francesco*, Last Supper, 1506; *S. M. d. Grazie*, St. Sebastian. Verona, *Gallery*, Madonna enthroned with four Saints; *S. Bernardino*, Madonna, Child, and Saints, 1488; *S. Nazaro*, Madonna, with Saints, 1514. Vienna, *Albertina Col.*, Eight portraits in black chalk, 1487.

BONSIGNORI, Fra Girolamo, (miscalled Monsignori,) the brother of Francesco Bonsignori, was born at Verona about the year 1440. At an early period in his life he became a monk of the order of the Dominicans, and in the church of his monastery he executed some altar-pieces. He at first studied the works of Mantegna, but in his later productions he followed the style of Fiesole. He also studied Leonardo da Vinci, and produced excellent copies of some of his works; in particular, of the 'Last Supper.' It was originally in the great library of San Benedetto at Mantua, but now in the possession of Count Arco at Paris. He also painted a 'St. John,' which is now in the Zecca at Milan. Among his early paintings there is, besides the altar-piece, a 'Last Supper' in the Dominican monastery, and a 'Madonna' in fresco in Santa Anastasia at Verona. He died of the plague at Mantua about 1519. Another brother of Francesco, Fra Cherubino Bonsignori, excelled in miniature painting.

BONSTETTEN, Abr. Sigm. August von, a Swiss landscape painter, born in 1796, of a good family. He was brought up for the military service, and served in a Swiss regiment in the pay of the Dutch Government. After the separation of Belgium from Holland, he gave up soldiering and devoted himself entirely to art. Possessed of considerable property, his works but seldom appeared at the public exhibitions. He died at Sinneringen, near Berne, in 1879.

BONTEKRAAY. See Mytens, Dan.

BONVICINO, Alessandro, one of the best painters of northern Italy of the sixteenth century, commonly known as Moretto, was born at Rovato, near Brescia, about 1498. He at first studied under Ferramola, whom he assisted in the painting of an organ screen in the cathedral of Brescia in 1518. It is said that he was a pupil of Titian, whose style he approached nearer than any of his countrymen; but whether he worked under him at Padua, Venice, or Vicenza is not known. His portraits have been compared to those of that great master. Romanino's work also had great influence on his style. Moretto imparted instruction to the famous portrait-painter Moroni. In later life, he attempted to introduce into his works something of the greatness of Raphael, and

became the author of a very attractive style. An uncommonly graceful turn of his heads, an expression of devotion and fervent piety in his figures (which generally represents sacred subjects), a freshness of colour approaching to Titian, are the characteristics of the works of Bonvicino. He occasionally painted in fresco, but was less successful in this than in oil. The date of his death is unrecorded; he painted as late as 1554, and died probably in 1555. He was buried in the church of San Clemente, Brescia, which city possesses many of his best works. The following is a list of Moretto's most important paintings :—

Berlin, *Museum*, Virgin and Child, St. Elizabeth, and Saints (*signed* ALES: MORETTVS PRIX F MDXLI); Adoration of the Shepherds (*signed*). Brescia, *S. Clemente*, Five Virgin Martyrs; Ascension of the Virgin; St. Ursula; *S. Francesco*, Majesty of St. Margaret, 1530; *S. Giovanni Evangelista*, Coronation of the Virgin (*an early work*); Massacre of the Innocents; Scenes from the Life of John the Baptist (*painted in* 1521 *in competition with Romanino*); *S. Maria delle Grazie*, Enthronement of St. Anthony of Padua; *S. Maria Calchera*, Christ in the house of Simon, 1544; *Gallery*, St. Nicholas of Bari, 1539, *and many others; SS. Nazaro e Celso*, Coronation of the Virgin; Transfiguration, 1541; *Tosi Coll.*, Virgin and Child in Heaven; Supper at Emmaus; Portraits. Florence, *Uffizi*, Portrait of a Man; Descent of Christ into Hades. Frankfort, *Städel*, The Virgin and Child with SS. Anthony and Sebastian. London, *National Gallery*, Portrait of Count Sciarra Martinengo Cesaresco; St. Bernardino with various Saints; Portrait of an Italian Nobleman, 1526. Paris, *Louvre*, St. Bernardino of Siena and St. Louis of Toulouse; St. Bonaventura and St. Anthony of Padua. Petersburg, *Hermitage*, Faith (*formerly called a Palma Vecchio*). Venice, *S. Maria della Pietà*, The Feast of the Pharisee (*signed* ALEX MORETTUS BRIX. F. MDXLVIIII). Verona, *S. Giorgio Maggiore*, Virgin and four female Saints, 1540. Vienna, *Belvedere*, St. Justina and a Knight (*one of his best works; formerly ascribed to Pordenone and engraved, by Rahl, as his work*).

BONVIN, FRANÇOIS SAINT, a French painter of still-life and of interiors in the style of Chardin, born at Vaugirard, Paris, November 22, 1817. His father was a garde-champêtre, and Bonvin was educated in the drawing-school of the Rue de l'École de Médecine. For more than thirty years he was a constant exhibitor at the Salon, gaining the Legion of Honour in 1870. In 1881 he entered the Hospital of Saint Jean de Dieu to be operated on for the stone, and for the rest of his life was an invalid. He died in 1888. Pictures :

L'École des Orphelins (*Langres Museum*); La Charité (*Niort Museum*); Le Réfectoire; Servante à la Fontaine (*Luxembourg Museum*).

BONZI, PIETRO PAOLO, who was born at Cortona, is generally known as IL GOBBO (the Hunchback). He is sometimes called da Cortona, from his birthplace; sometimes de' Carracci, from his having been brought up in their academy; most frequently dalle Frutta, from his excellence in painting fruit. He first attempted historical painting, and gave proof of his incompetency in his picture of 'The Incredulity of St. Thomas,' in the Rotunda at Rome. He was not much more successful in landscapes. But he surpassed every artist of his country in painting fruit. His arrangement of these objects is tasteful and picturesque, and his colouring has all the voluptuous richness of nature, with a relief that is perfect deception. His works are the ornaments of several of the palaces at Rome, particularly the festoons in the Palazzo Mattei. His oil pictures are not less admired than his works in fresco. In the Stockholm Gallery are five fruit pieces by him. A male portrait by him is in the Berlin Gallery; and in the Louvre is a picture, attributed to him, of 'Latona turning the Peasants into Frogs.' He died at Rome, aged 60, during the pontificate of Urban VIII. (1623—1644).

BOOM. See VERBOOM.

BOON, DANIEL, a Dutch painter, flourished in England in the reign of Charles II. He painted drunken scenes and revellings, in which his ambition appears to have been to introduce as much of ugliness and deformity as a mind naturally vulgar could conceive. He died in London in 1698.

BOONEN, ARNOLD VAN, an eminent portrait painter, was born at Dordrecht in 1669. He was first a scholar of Arnold Verbius, but afterwards of Godefried Schalken. He painted genre pictures in the style of the latter, but met with such encouragement in portrait painting that he devoted himself almost wholly to that branch of art. He was an excellent colourist, a faithful designer of his model, and was soon distinguished as one of the ablest artists of his day. He painted a great number of portraits, among whom were Peter the Great, the Elector of Mentz, the Landgrave of Hesse-Darmstadt, the Prince and Princess of Orange, and the Duke of Marlborough. He painted some large pictures for the halls of the different companies at Amsterdam and Dordrecht. He died in 1729. The Dresden Gallery has seven works by him. His son, KASPER VAN BOONEN, also painted portraits.

BOONEN, JASPER VAN, who was born at Dordrecht in 1677, was a younger brother of Arnold van Boonen. He painted portraits with considerable success. He died in his native town in 1729.

BOOTH, WILLIAM, who was born at Aberdeen in 1807, was noted for his female portraits in miniature. He exhibited at the Royal Academy from 1827 to 1845, the year of his death.

BORCH, GERARD TER. See TER BORCH.

BORCHT, VAN DER. See VAN DER BORCHT.

BORCHT, JACOB À, an engraver, executed several of the plates for the 'Académie de l'Espée,' by G. Thibault, published at Antwerp in 1628. He worked entirely with the graver in a style resembling that of Jakob de Gheyn.

BORDIER, PIERRE, of Geneva, flourished in the 17th century. He was the friend, and subsequently brother-in-law, of Jean Petitot the elder, and assisted him in many of his works, usually executing the hair of his portraits and the backgrounds. Works executed entirely by him are very rare, and he was more famous for his discoveries in modes of miniature painting and enamelling than for any particular picture. It is said that he was employed by the Parliament to paint a 'Memorial of the Battle of Naseby,' which they presented to Fairfax, their victorious general. See also PETITOT, JEAN, 'the elder.'

BORDINO, J. F., an Italian engraver, flourished about the year 1604. He engraved the plates for a volume in quarto, entitled, 'Series et Gesta Pontificum,' published in the above year.

BORDONE, PARIS, an eminent painter of the Venetian school, was born at Treviso in 1500. He was of a noble family, and after having received an education suited to his birth, as he had shown a decided inclination for art, he was placed in the

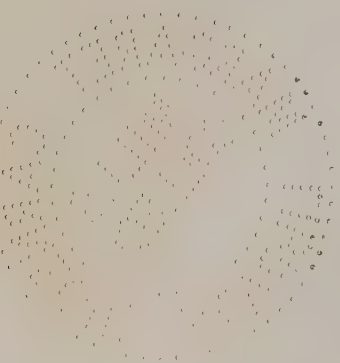
ALESSANDRO BONVICINO

CALLED

MORETTO

Hanfstängl photo] [*National Gallery, London*

PORTRAIT OF AN ITALIAN NOBLEMAN



ALESSANDRO BONVICINO

CALLED

MORETTO

Hanfstängl photo] [*National Gallery, London*

ST. BERNARDINO OF SIENA, WITH OTHER SAINTS

Naya photo] [*Accademia, Venice*

THE FISHERMAN BRINGING THE RING TO THE DOGE GRADENIGO

PARIS BORDONE

Hanfstängl photo] [*National Gallery, London*

PORTRAIT OF A LADY

distinguished school of Titian, under whom he studied for some time. After this he became a pupil of Giorgione, whom he imitated with much success. Subsequently, however, he devoted himself entirely to the study of Titian, and became a faithful imitator of that great master, so that his works have often been confused with the originals. He also excelled in portrait painting, and his pictures of that description are not inferior to those of any artist of his country, Titian only excepted. His first productions were executed in Treviso, Vicenza, and Venice, and were the objects of universal admiration. His most important work was the dome of the church of San Vicenzo at Treviso, in which he has represented, in six compartments, 'The Annunciation,' 'The Nativity,' 'The Adoration of the Magi,' 'The Crucifixion,' 'The Ascension,' and 'The Assumption of the Virgin.' In 1538 he was invited to France by Francis I., and he there painted the portraits of that monarch and the principal personages of his Court. He was knighted by Francis II. From Paris he returned to Venice by way of Augsburg and Milan, at the former of which he painted in the Fugger Palace, and at the latter in the chapel of St. Jerome. He died at Venice in 1571. The following are some of his best works:

Berlin. *Museum.* The Chess-players (O PARIS B).
" " A man in black.
" " Madonna and Saints (*two: Nos.* 177 *and* 191).
Dresden. *Gallery.* Holy Family, with St. Jerome and St. Elizabeth.
London. *Nat. Gall.* Daphnis and Chloe.
" " Portrait of a Genoese Lady (*signed* PARIS B O).
Lovere. *Tadini Coll.* Madonna and two Saints.
Milan. *Brera.* Baptism of Christ.
Munich. *Gallery.* Portrait of a man.
" " Man counting jewels.
Padua. *Gallery.* Christ taking leave of His mother.
Paris. *Louvre.* Portrait of a man (*signed* PARIS B. F., and *dated* MDXXXX).
Rome. *Colonna Pal.* Holy Family.
" *Doria Pal.* Mars and Venus.
Venice. *Academy.* The Fishermen presenting the ring of St. Mark to the Doge (*his masterpiece*).
Vienna. *Gallery.* A young Lady at her toilet.
" " Venus and Adonis in an arbour.
And five others.

BOREKENS. See BORREKENS.

BORESUM. See BORSSUM.

BORGANI, FRANCESCO, was a native of Mantua who flourished about the middle of the 17th century. He was a scholar of Domenico Feti. He did not, however, follow the style of his instructor, but imitated, with some success, the graceful manner of Parmigiano. There are several of his works in the churches of San Pietro, San Simone, and Santa Croce, at Mantua, which prove him to have been an artist of no mean ability, and, according to Lanzi, are deserving of more admiration than is generally bestowed on them.

BORGHEGGIANO. See ALBERTI, CHERUBINO.

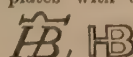
BORGHESE, Ritter. See GUIDOTTO.

BORGHESE, GIOVANNI VENTURA, was a native of Città di Castello, and a scholar of Pietro da Cortona. He assisted that master in some of his most considerable works at Rome, and after the death of his instructor was engaged to finish some of his paintings left imperfect. In the church of San Niccolò da Tolentino there are two pictures by this painter, representing 'The Annunciation,' and 'The Virgin Mary crowned by Angels.' His best works are considered to be four paintings in the church of Città di Castello, representing scenes in the life of St. Catharine. He died in 1708.

BORGHESE, PIETRO. See DEI FRANCESCHI.

BORGHESI, IPPOLITO, a native of Naples, and a scholar of Francesco Curia, flourished about the year 1550. He painted historical subjects with some skill, and also successfully imitated Raphael and Andrea del Sarto. His most considerable work is an altar-piece, representing the 'Assumption of the Virgin,' in the chapel of Monte di Pietà at Naples.

BORGIANI, ORAZIO, a painter and engraver, was born at Rome in 1577 (?). He was instructed in the art of painting by his brother, Giulio Borgiani, called Scalzo; but was more assisted in his progress by assiduously studying and copying the works of the great masters in his native city. The patronage bestowed on the arts by Philip II. of Spain induced him to visit that country, where he passed some years, and met with considerable success, his works being held in great estimation. On his return to Rome he was patronized by the Spanish ambassador, for whom he painted several pictures, and he was also employed in painting for the churches. The date of his death is unknown. He painted as late as 1630. In the Uffizi is his portrait by himself. As an engraver he has left some plates etched in a bold, free manner, and more finished than is usual in the works of a painter. He usually marked his plates with a cipher composed of an *H* and a *B* thus:



We have by him:

The Resurrection, a composition of many figures; marked with the last of the above ciphers.
The dead Christ, in a foreshortened position, with the two Marys and St. John; dated 1615.
St. Christopher giving his hand to the Infant Jesus.
St. Christopher carrying the Infant on his Shoulder.
Fifty-two Bible histories, called *Raphael's Bible;* dated 1615.

BORGO SAN SEPOLCRO, RAFFAELLINO DAL. See DAL COLLE.

BORGOGNONE. See COURTOIS.

BORGOGNONE, AMBROGIO. See STEFANI DA FOSSANO, AMBROGIO.

BORGOGNONE DALLE TESTE, IL. See GIACCHINETTI GONZALEZ.

BORGOMAINERIO, LUIGI, who was born at Como in 1836, was one of the cleverest caricaturists in the 'Spirito Folletto,' and the founder of the 'Mefistofele.' Subsequently he went to Brazil to engage in similar work for a comic paper, but died at Rio Janeiro in 1876, soon after his arrival.

BORGONA, JUAN DE, a painter of Toledo, was a distinguished artist of his time, both in fresco and oil, and produced several works in his own city, which were held in great estimation. He worked in conjunction with Alvar Perez de Villoldo, Alonso Sanchez, François d'Anvers, and other eminent painters. At Alcalá de Henares he painted in 1493 the theatre of the university, and was employed from 1508 to 1511 in the cathedral at Toledo, where he painted first the altar of the Arabian Chapel, and afterwards a picture of 'The Conquest of Oran.' At Avila he finished the pictures commenced by Pedro Berruguete and Santos Cruz. He also painted portraits of several cardinals. His colouring and mode of casting his draperies were considered equal to the best masters of the Italian

and German schools of the time. He died at Toledo in 1533.

BORLUYT, GUILLIAUME, who was a burgher of the city of Ghent in 1557, designed a series of plates, illustrating Ovid, which were engraved by the Little Bernard (Bernard Salomon).

BORRAS, FRANCISCO NICOLAS, a Spanish historical painter, was born at Cocentayna in 1530, and studied under Vincento Joanes at Valencia. He painted the great altar-piece of the monastery of St. Jerome at Ghent, and required for payment to be admitted as one of the order, which was gladly conceded to him. He painted an astonishing number of pictures for this immense establishment, devoting the greater part of his life to the purpose of decorating it. Some of his pictures were also at Cocentayna, at Ontiniente, at the Escorial, at Aldaya, and Valencia. He led an exemplary life, and died at the age of 80. A catalogue of his principal works may be seen in Cean Bermudez.

BORREKENS, JAN PIETER FRANS, (or BOREKENS,) who was born at Antwerp in 1747, painted landscapes, many of which are ornamented with cattle and figures by Ommeganck and other masters. He died at Antwerp in 1827.

BORREKENS, MATTHYS, a Flemish engraver, was born at Antwerp about the year 1615. He was chiefly employed in copying the plates of the eminent engravers, particularly Bolswert, and some others, for Martin van den Enden, and other printsellers. He worked entirely with the graver, and appears to have imitated, though without much success, the style of Pontius. We have also some original plates by him of portraits and other subjects. His principal prints are as follow:

Christ bound, and kneeling, with two Angels holding the instruments of the Passion;
The Good Shepherd; *after Diepenbeeck.*
Augustus Carpzon, Plenipotentiary of the Duke of Saxony at the treaty of Osnaburg;
Gerard Schepeler, another Plenipotentiary at that treaty; *after Ans. van Halle.* 1649.
The Immaculate Conception;
St. Francis Xavier, on a white ground;
St. Ignatius; *Rubens pinx.; M. van den Enden exc.*
St. Barbara, with a Tower on her Head; *Rubens pinx.; Mat. Boreckens sc.;* scarce.
The Crucifixion, with the Virgin Mary, Magdalene, and St. John; *Ant. van Dyck pinx.; Eras. Quellinus del.*

BORRONI, Cavaliere GIOVANNI ANGELO, was born at Cremona in 1684, and was a scholar of Angelo Massarotti, and afterwards of Robert Le Longe. On leaving those masters he was taken under the protection of the noble family of Crivelli, and was employed some years in ornamenting their palace. He afterwards painted several pictures for the churches at Cremona and Milan, particularly in the latter city. In the cathedral at Milan he painted St. Benedict in the act of interceding for the city. In the Pinacoteca of that city is a portrait of a man by him. He died at Milan in 1772.

BORSATO, GIUSEPPE, who was born at Venice in 1771, painted interiors of churches—sometimes in the manner of Canaletto. In the Belvedere, Vienna, there is an 'Interior of St. Mark's, Venice,' by him. He died in his native city in 1849.

BORSSOM, ABRAHAM VAN, (BORSSUM, BORSSEM or BORESUM,) painted landscapes, views of cities, animals, and birds. He is supposed to be the son of a painter, Antoon van Borssom. Little is known of his life: he was born in Holland in the second half of the 17th century, and studied under Rembrandt towards the close of that artist's career. A painting of 'Cattle in a Pool' in the Dulwich Gallery is said to be by him, and a picture of still-life in the Hermitage, St. Petersburg, is also attributed to him. His colouring and chiaroscuro bear a resemblance to Rembrandt's. His drawings are fine, and highly estimated in Holland.

BORSSUM, ADAM VAN, lived in 1666. He painted landscapes and animals, and imitated A. van der Meer and Paul Potter. His colouring is natural, and his pencilling firm, yet free and spirited.

BORUM, ANDREAS, who was born at Hamburg in 1799, studied painting in the Academy at Munich, and then devoted himself to lithography, in which he was very successful. He died at Munich in 1853. The following are his principal plates:

The Coliseum; *after Rottmann.* Milan Cathedral; *after Migliara.* Sea piece; *after Adriaan van de Velde.* Views on the Rhine.

BORZONE, LUCIANO, was born at Genoa in 1590, and was a scholar of Filippo Bertolotto, his uncle, and of C. Corte. He painted history and portraits, but particularly excelled in the latter. In the church of San Domenico at Genoa is a picture by Borzone of 'The Presentation in the Temple,' and in Santo Spirito 'The Baptism of Christ.' While he was painting the ceiling of the Chiesa della Nunziata at Genoa he fell from the scaffolding, and was killed, in the year 1645. He etched some plates:

Portrait of Giustiniani. St. Peter delivered from Prison. Prometheus devoured by the Vulture. Children playing. A set of devout subjects.

Luciano Borzone had three sons: GIOVANNI BATTISTA, who died in 1656, and CARLO, who died in 1657, completed several paintings begun by their father; MARIA FRANCESCO, the third son, excelled in painting landscapes and sea-pieces in the style of Claude Lorrain and Gaspard Poussin, and came to be employed at the court of Louis XIV. He was born in 1625, and died in 1679.

BOS, BALTHAZAR, a Flemish engraver, flourished about the year 1520. He engraved a middle-sized plate, lengthways, representing 'The Judgment of Paris,' which is probably from his own design, as he adds the word *fecit* to his name.

BOS, CORNELIS. See BOSCH.

BOS, GASPAR. See VAN DEN BOS.

BOS, JEROM. See AEKEN, HIERONYMUS VAN.

BOS, LODEWIJK, was born at Bois-le-Duc about the year 1450. He painted flowers, fruit, and plants, which he finished in an extraordinarily polished manner. The insects on the plants are curiously drawn, and painted with surprising precision. He also painted small portraits in the same laboured style. He died in 1507.

BOS, MARIE R. DU. See DU BOS.

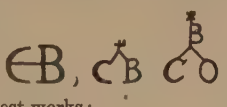
BOSBOOM, JOHANNES, Dutch painter, born at the Hague on the 18th of February, 1817. He studied in the studio of B. J. Van Brée, and became well known for his town views and church interiors. One must especially mention his 'Tomb of the Count of Nassau at Breda' and 'The great Protestant Church at Amsterdam,' belonging to the King of Bavaria. He gained a third-class medal at the Universal Exhibition at Paris in 1855, and also exhibited in those of 1867, 1878, and 1889, obtaining, amongst others, a silver medal. He

was created Chevalier of the Orders of the Lion of the Netherlands and of Leopold of Belgium, dying on the 14th of September, 1891.

BOSC, Du. See Du Bosc.

BOSCH, B. van den. See Van den Bossche.

BOSCH, Cornelis, (Bos, or Bus,) a Dutch engraver, was born at Bois-le-Duc about the year 1510. He went to Italy when young, and spent the greatest part of his life at Rome, where he died. His style of engraving resembles that of Marco da Ravenna and Eneas Vicus, but exhibits inferiority. He was more successful in copying the works of Raphael and Giulio Romano. His plates are executed with the graver, in a dry formal style. He usually marked them with one of these ciphers:



The following are his best works:

The Last Judgment; with his cipher. 1530.
Lot and his Daughters. 1550.
David and Uriah. 1546.
Jesus preaching to the Jews; inscribed *Beati qui*, &c.
Venus in her Car. 1546.
Venus and Cupid coming to Vulcan. 1546.
Combat of the Centaurs and the Lapithæ; in two sheets. 1550.
Death seizing a Monk.
The Equestrian Statue of Marcus Aurelius.
A set of sixteen of Trophies, Arms, and Grotesques; *Rome.* 1550 to 1553.
Moses breaking the Tables of the Law; *after Raphael.* 1550.
Moses presenting the Law to the People; *after the same.* 1551.
The Triumph of Bacchus; *after Giulio Romano*; in two sheets. 1543.
The Entombing of Christ; *after Frans Floris.* 1554.
The Battle of the Giants.
The Descent from the Cross. 1545.

BOSCH, Elias, was a German engraver, whose works are little known, though they are not destitute of merit. His plates are executed entirely with the graver, in a neat, finished style. His name is affixed to a small print representing 'The Holy Family, with Angels,' after Johann von Aachen.

BOSCH, Jac. van den. See Van den Bosch.

BOSCH, Jerom. See Aeken, Hieronymus van.

BOSCHAERT, Nicolas, was born at Antwerp in 1696, and was a scholar of Crepu, a flower painter of some reputation, whom he soon surpassed, and became a very eminent artist in that line. His pictures of flowers and fruit are painted with great lightness of touch, are delicately coloured, and are disposed with taste. He was frequently employed in painting flowers and fruit in the pictures of contemporary artists.

BOSCHER, Philip van, flourished in the seventeenth century; no details of his life are recorded. A picture of a 'Widow,' signed P. V. B. f., in the Hermitage, St. Petersburg, is attributed to him.

BOSCHI, Fabrizio, was born, according to Baldinucci, at Florence about the year 1570. He was a scholar of Domenico Passignani, under whom he made so great a progress that at the age of nineteen he executed, in fresco, a considerable work of the 'Life of St. Bonaventure,' which that author reports to have excited the admiration of the artists of his time. One of his best performances was 'The Martyrdom of St. Peter and St. Paul,' painted for the church of the Certosa, at Florence. Another capital picture by him is in the church of the Dominican convent of St. Lucia, representing 'The Assumption of the Virgin, surrounded with Angels, and the Apostles below.' He died in 1642.

BOSCHI, Francesco, was born at Florence in 1619, and was the nephew and scholar of Matteo Roselli. He finished some of the works left imperfect at the death of his master, and painted several pictures of his own compositions for the churches at Florence. His greatest merit, however, consisted in portrait painting, which he practised with great ability. He died in 1675. A 'St. Matthias' by him is in the Uffizi at Florence.

BOSCHINI, Marco, was born at Venice in 1613, and was educated in the school of Palma. He did not confine himself to an imitation of the manner of his master, but occasionally attempted the bolder style of Tintoretto. One of his most esteemed works is an altar-piece, representing 'The Last Supper,' in the sacristy of San Girolamo, at Venice. He also distinguished himself as an engraver, and usually signed his name on his plates, *Marcus Boschinius.* Boschini was also a writer on art, and was the author of 'La Carta del Navegar pittoresco,' published at Venice in 1660.

BOSCOLI, Andrea, was a native of Florence, and flourished in 1553. He was a scholar of Santo de Titi, and acquired some reputation as a painter of history. His best work is a picture of 'St. John preaching,' in the church of the Teresiani at Rimino. He also painted portraits with considerable success; that of himself is in the Florentine Gallery. Florent le Comte says he engraved nineteen plates, but does not specify them. He died about 1606.

BOSELLI, Antonio, was a Bergamese artist, who lived in the early part of the 16th century. He was a sculptor as well as a painter. His earliest known work is a fresco in the church of Ponteranica, near Bergamo, which is dated 1495. In 1514 he painted the altar-piece at Santa Maria Maggiore, Bergamo, representing 'Christ in Glory, with the Virgin and Saints.' In the Lochis Carrara Gallery of the same city is a panel with St. Lawrence, between SS. John the Baptist and Barnabas; and in the church of San Cristoforo is a picture representing 'St. Peter, St. Paul, and St. Luke,' and bearing the inscription, *Hoc opus Antonium scito pinxisse Bosellum, die* 23 *Februarii*, 1509. In the church of the Augustines is another of his works representing 'The Virgin and Infant Jesus in the clouds, and several Saints below.' Records prove that he was living as late as 1527, and it is believed that he assisted Pomponio Amalteo, in Friuli, in the years 1534 to 1536. The dates of his birth or death are not known

BOSELLI, Felice, was born at Piacenza in 1650, and was a disciple of Gioseffo Nuvolone. For some time he attempted historical painting, in which he was not very successful; but he afterwards adopted a branch of the art more suited to his genius, and became a very reputable painter of animals, birds, and fish. His pictures of these subjects are highly esteemed in his native country, and are to be found in the best collections at Piacenza. He succeeded so well in copying ancient pictures as to deceive experienced judges. He died in 1732, aged 82.

BOSER, Karl Friedrich Adolf, who was born at Halbau in Prussian Silesia in 1811, studied in Dresden, Berlin, and Düsseldorf; his paintings,

chiefly genre subjects and portraits, were popular. He died at Düsseldorf in 1881.

BOSHART, WILHELM, who was born at Munich in 1815, at first studied for the medical profession; but, abandoning that, he devoted himself in 1844 to art, studied under E. Schleich, and soon became famous for his landscapes. He died in 1878.

BOSIO, ANTONIO, a Romish priest, who was a Maltese by birth, reopened and explored, towards the close of the 16th century, the catacombs of Rome. He made accurate engravings of the most remarkable paintings and objects which he found there, and published them together with explanatory text (see Kugler's 'Handbook of Painting,' revised by Lady Eastlake, p. 12. 1874).

BOSSAERT, THOMAS WILLEBORTS. See WILLEBORTS.

BOSSAM, JOHN, an English painter, lived in the reigns of Edward VI., Mary, and Elizabeth. Nicholas Hilliard calls him "a most rare English drawer of story works in black and white," and says that "for his skill he was worthy to have been *serjeant painter to any king or emperor*." It is believed that he became a minister in the Church.

BOSSART, ROBERT, was a German engraver who flourished about the year 1595. He is supposed to have been a pupil of Hendrik Goltzius, from the resemblance in their style, although that of Bossart is much inferior. He engraved a set of prints, in which the different nations of Europe are represented by figures, emblematical of what each country was celebrated for. He also engraved a portrait of B. Spranger, dated 1595.

BOSSCHAERT, THOMAS WILLEBORTS. See WILLEBORTS.

BOSSCHE, B. VAN DEN. See VAN DEN BOSSCHE.

BOSSE, ABRAHAM, a French engraver, was born at Tours in 1602. He was the son of a tailor, and went to Paris to gain instruction in art about the year 1617, but under whom he studied does not appear. Becoming acquainted with the mathematician Desargues, whose works he afterwards published, he devoted himself to the study of perspective, and became professor of that art in the Academy of Painting. He was also elected an honorary academician, but his vanity and bad temper were before long the cause of a quarrel with his colleagues, and of his ultimate expulsion from their ranks. From 1648 to 1654 the diplomas had been given in the name of M. Martin de Charmois, one of the principal founders of the Academy and its acknowledged chief, but in the last-named year the Academy, deeming this practice to be inconsistent with its dignity and freedom of action, resolved that all its diplomas should be returned and exchanged for new ones. To this unanimous decision of his colleagues Bosse refused to submit, unless the phraseology common to all were replaced by certain laudatory words which he had contrived to get inserted in the original document. Being unwilling to precipitate a quarrel, the Academy allowed the matter to rest for nearly three years, during which time Bosse not only went to its meetings, but circulated against it pamphlets overflowing with wit and hatred. At length there was no alternative left but to declare Bosse deprived of his rank of academician. He left Paris and retired to Tours, but before long he returned to the capital, where he resided until his death, which took place on the 15th of February, 1676. He was buried in the Protestant cemetery of Les Saints-Pères. Bosse appears to have formed his style upon that of Callot, and his plates, which are etched and then finished with the graver, display much spirit and freedom. They consist mainly of allegorical figures, scenes of civil life, popular types, costumes, frontispieces, and vignettes. He also practised painting and architecture, and wrote several works on those arts and on perspective, which are described in the "Catalogue des Traitez que le sieur Bosse a mis au jour," 1674. The best known of these are the "Traicté des manieres de graver en taille douce sur l'airin," 1645, which was republished by Cochin in 1745, the "Traité des manières de dessiner les Ordres de l'Architecture antique," 1664, and "Le Peintre converty aux precises et universelles regles de son Art," 1667, which contains some curious information respecting the disputes which arose between the author and his colleagues in the Academy of Painting. He painted in the manner of Callot, and his pictures are very rare. The Louvre has no example, but there is one, 'The Foolish Virgins,' in the Musée de Cluny, and another, 'An Interior,' in the Museum of Douai. M. Georges Duplessis published in 1859 the "Catalogue de l'Œuvre d'Abraham Bosse," in which are carefully described 1449 works, most of which are from the engraver's own designs. Besides these M. Duplessis enumerates 57 pieces executed by Bosse in conjunction with other artists. The following are the most important of his works :—

David holding his sling (*fronde*), the head of Goliath at his feet; beneath are eight verses in praise of the Fronde. 1651.
Judith putting the head of Holofernes in a bag.
The Virgin and Child, with four Angels above; within a border; *after St. Igny.*
The History of Jezebel; six plates.
The Parable of the Prodigal Son; six plates.
The Parable of the Rich Man and Lazarus; three plates.
The Parable of the Wise and Foolish Virgins; seven plates.
The Acts of Mercy; seven plates.
La deroute et confusion des Jansenistes. 1654.
The Senses; five plates.
The Ages of Man; four plates. 1636.
The Seasons; four plates.
The Quarters of the World; four plates.
The Elements; four plates.
The Gauls imploring the clemency of Cæsar.
Illustrations to Hozier's "Noms, Surnoms, Qualitez, Armes, et Blasons des Chevaliers et Officiers de l'Ordre du S. Esprit," 1634; four plates.
The Marriage of Ladislaus IV., King of Poland and Sweden, and Louisa Maria de Gonzaga, Princess of Mantua, at Fontainebleau, 1645.
Jacques Callot, the engraver.
Louis XIII., King of France, as Hercules.
James Howell, the historiographer; full length, the head engraved by Mellan.
Cardinal de Richelieu.
The Infirmary of the Hôpital de la Charité at Paris.
Le Jardin de la noblesse françoise, 1629; eighteen plates; *after St. Igny and Bosse.*
La noblesse françoise à l'Église; thirteen plates; *after St. Igny.*
Les Gardes françoises; nine plates.
Les Cris de Paris; twelve plates.
Les Quatre Jardinières; four plates; *after Bellange.*
Le Mariage à la ville; six plates.
Le Mariage à la campagne; three plates.
Le Mari qui bat sa femme: La Femme qui bat son mari; two plates.
The Painter, the Sculptor, the Engraver, and the Printer; four plates.
The Schoolmaster and the Schoolmistress; two plates.
The Trades; seven plates.
Lettre amoureuse du Capitaine Extrauagant à sa Maistresse: Reponse de la Damoiselle à la lettre du Capitaine Extrauagant; two plates. 1640.

Aux buueurs tres illustres et haut-crieurs du Roi boit; twenty-four small subjects engraved on one plate and intended to be cut up and drawn for on the Fête des Rois. R. E. G.

BOSSI, BENIGNO, an Italian designer and engraver, was born at Porto d'Arcisato, in the Milanese, in 1727. He was intended to have studied painting under Pompeo Batoni, but the death of that artist prevented it, and he was advised by Mengs and Dietrich to apply himself to engraving. He stayed a long time at Nuremberg and at Dresden, but during the seven years' war he was under the necessity of leaving Saxony, and went in 1760 to Parma, where he was favoured with the patronage of the duke. He died there about 1800. We have the following prints by him:

His own Portrait.
The Presentation in the Temple. 1755.
Forty small etchings of Heads, and other subjects; very spirited.
A set of Vases, and a Masquerade; *after Petitot.*
Four of Trophies. 1771.
Four of the Attributes of the Seasons; circular. 1770.
Two of Children.
A set of twenty-nine small plates; *after the drawings of Parmigiano.*
Allegorical figures representing the Towns in Piedmont.
St. Catharine; after the celebrated picture belonging to the family of Sanvitali. The most esteemed plate of the artist.

BOSSI, GIUSEPPE, of Milan, who was born at Busto Arsizio near Milan in 1777, studied paintings from works in the Brera and at Rome. On his return to Milan he became secretary of the Academy, for which he acquired casts and pictures in Paris. He was instrumental in the establishment of Schools of Anatomy and of Mosaic Painting. Besides executing numerous historical works, he made a copy of Leonardo's 'Last Supper,' and also wrote a Life of that artist: and furthermore published poems in the Milanese dialect. He died at Milan in 1815; he is represented in the Uffizi by his own portrait, and in the Pinacoteca at Milan by his own portrait and by a Dance of Amorini.

BOSSIUS, JACOB, an old Flemish engraver, was born about the year 1520. He resided chiefly at Rome, and he is supposed to have learned the art of engraving from some of the pupils of Marc-Antonio. He worked with the graver in a neat but rather stiff style, and his drawing is not very correct. His prints, however, possess considerable merit. He sometimes marked his plates with his name at length, and sometimes *BB.* We have the following by him:

Portrait of Michelangelo Buonarroti.
Bust of Cardinal Otto Truchsess, of Albani; with a border, and an emblem of Charity; *Jac. Bossius Belgia incidebat.*
Bust of St. Thomas Aquinas; *Jacob Bossius Belgia incidit.*
The Crucifixion; *Jacobus Bossius incid.*
Four, of the Four Evangelists; marked *B. B. F.—Cock, exc.*
Jacob's Ladder; after Raphael; marked *Jac. b b.*
St. Peter and St. John curing the lame Man; *Jac. Bos. f.*
The Statue of Pyrrhus, King of Molossia; after the antique; signed *Jacobus Bossius Belgia incid.* 1562.

BOSSU. See LE BOSSU.

BOTELLI, FELICE, who was born at Piacenza in 1652, studied under Nuvolone, and painted animals, birds, and fish with great spirit and beauty. He died in 1732.

BOTET, F., a native of France, flourished about the year 1750. Among other prints he engraved some plates representing gallant subjects and bambochades, after Charles Antoine Coypel.

BOTH, ANDRIES, was born at Utrecht about 1609. He followed almost the same career as his brother, Jan Both,—studied under his father, then under Bloemaert, and subsequently accompanied his brother to France and Italy. He chiefly employed his time in painting figures in his brother's landscapes; and works entirely by him are very rare. He was drowned in a canal at Venice in or before 1644, and his loss is said to have caused his brother great affliction. Independent of the reputation Andries Both acquired by the charming figures which he introduced into the landscapes of his brother, he painted several pictures of his own composition, in the manner of Bamboccio, but more agreeably coloured; they generally represent merry-makings, fairs, and quack-doctors, surrounded by figures, designed with great humour, and full of character: they are highly esteemed. He also practised the art of engraving with some success. We may mention by him:

St. Anthony praying, with a skull; marked *Both*, reversed.
St. Francis, with a crucifix before him; *the same.*
Bust of a Man, in Profile, with a Cap and Feather; marked *AB.*
Two Beggars.
Two of Dutch Merry-makings; *A. Both inv. et fec.*
Six Landscapes, numbered; of which the first is marked *A. Both.*
The Five Senses, represented by grotesque figures; designed by *Andries* and engraved by *Jan Both.*

BOTH, JAN, was born at Utrecht about 1610. He and his elder brother Andries studied under their father, who was a painter on glass, and from him they learned the first rudiments of design; but they were afterwards placed under Abraham Bloemaert, with whom they studied until they found themselves sufficiently advanced in art to travel. They journeyed through France and Italy, and made a stay in Rome, where Jan Both, inspired by the beauty of the scenes around him, and emulated by the applause bestowed on the works of Claude Lorrain, was not long before he produced some landscapes that received the unqualified admiration of the artists themselves; and Andries, who had studied the works of Bamboccio, decorated them with figures, painted in such perfect unison with the landscapes that it could hardly be believed that they were not by the same hand. The figures in no way intruded on the enchanting effect of the landscape, and the landscape occasionally withheld its attraction to give value to the charm of the figures. The sympathy of their affections had blended itself with the exertion of their talents; and in their works everything was warm, tender, and harmonious. The landscapes of Both exhibit the most beautiful scenery; his colour is glowing, yet delicate, and there is a sparkling effect of sunshine in his pictures that has scarcely been equalled. Sometimes we admire the freshness of nature, enlivened by the first beams of the rising sun; at others the brilliant glow of its meridian splendour; and we sometimes contemplate the rich tintings of evening in an Italian sky. The figures and cattle by Andries, with which they are enriched, are grouped and designed with great taste and elegance. The works of these excellent artists had reached a distinction, even in Italy, that secured to them both fortune and fame, when a melancholy accident cut asunder the tender tie by which they were united, and deprived the world of

the combination of their powers. While they resided at Venice, returning home from an entertainment, in or before 1644, Andries unfortunately fell into one of the canals, and was drowned. Both did not long remain in Italy after the death of his brother, but returned to Utrecht, where he endeavoured, it is said, to supply his loss by having the figures in his landscapes painted by Cornelis Poelenburg. He died after 1662. (See 'Catalogue of Dulwich Gallery' by Dr. Richter.)

The following are some of his principal works: his brother Andries assisted in the greater part; they are nearly invariably signed J. Both—the *J* and the *B* interlaced.

Amsterdam.	*Gallery.*	Italian Landscapes (*three*).
„	„	A Farm.
„	„	Artist studying from Nature (*one of his best works*).
Antwerp.	*Museum.*	Italian Scene.
Berlin.	*Gallery.*	Italian Landscape. 1650.
Brussels.	*Gallery.*	Italian Landscape.
Copenhagem.	*Gallery.*	Italian Landscapes (*two*).
Dresden.	*Gallery.*	Landscapes with Figures (*five*).
Dulwich.	*College.*	A Mountain Path (*and four others, in the style of Claude Lorrain*).
Florence.	*Uffizi.*	Landscape with figures.
Hague.	*Gallery.*	Italian Landscapes (*two*).
London.	*Nat. Gall.*	Landscape—a party of Muleteers (*one of his best works*).
„	„	Landscape with Figures (*the figures by Poelemburg represent the 'Judgment of Paris'*).
„	„	Rocky Italian Landscape.
„	„	Cattle and Figures.
„	„	Outside the Walls of Rome.
„	„	River Scene (*all signed*).
„	*Buckingham Pal.*	Baptism of the Eunuch.
Munich.	*Pinakothek.*	Landscapes (*six*).
Paris.	*Louvre.*	Landscapes (*two*).
Petersburg.	*Hermitage.*	Landscapes (*two*).

The admirers of etchings are indebted to these able painters for a few plates, which are executed in so picturesque and masterly a style that we regret they had not more frequently amused themselves with the point. By Jan Both we have:

A set of four upright Landscapes; signed *J. Both fec.*
A set of six Landscapes; lengthways; *J. B. f.*
A Landscape, with loaded Mules; *Both fec.*
A Landscape, with a Traveller seated, with a Basket; *J. Both inv. et fec.*
The Five Senses; *from the designs of Andries Both.*

BOTT, —, is supposed to have been a pupil of Moucheron. A landscape, in the Hermitage, St. Petersburg, bears his name and the date 1677.

BOTTALLA, Giovanni Maria, was born at Savona, in the Genoese, in 1613. According to Soprani he went to Rome when he was young, and studied some time under Pietro da Cortona. He was taken into the protection of Cardinal Sacchetti, for whom he painted several pictures, which were afterwards placed in the Capitol by Benedict XIV. The most important of these was 'The Meeting of Jacob and Esau.' He acquired the name of 'Raffaellino,' from his great veneration for the works of Raphael, but he never divested himself of the style of Pietro da Cortona. His other works are in the churches of Naples and Genoa. He died at Milan in 1644.

BOTTANI, Giuseppe, was born at Cremona in 1717, and studied first at Florence under Meucci and Puglieschi, and in 1740, at Rome, under Agostino Masucci. He returned in 1745, and established a school of painting at Cremona, and also gained considerable reputation for painting landscapes, in the style of Gaspard Poussin, into which he introduced figures in the pleasing manner of Carlo Maratta. In 1769 he was made director of the Academy at Mantua. His only historical work worthy of notice, 'St. Paola taking leave of her Attendants,' is mentioned by Lanzi, as being in the church of SS. Cosmo e Damiano at Milan: it is now in the gallery there, which also possesses Bottani's own portrait by himself.

BOTTICELLI. See Filipepi.

BOTTSCHILDT, Samuel, a painter and engraver, was born at Sangerhausen, in Saxony, in 1641. He painted historical subjects with some success, and was made painter to the court, and keeper of the Electoral Gallery at Dresden, in which city he established an academy for the instruction of the young artists of his country. He died at Dresden in 1707. We have the following etchings by him, some of which are from his own designs:

The exterminating Angel destroying the Army of Sennacherib; *S. Botschild, acqua forti.*
Four of Allegorical Figures.
Four of the Times of the Day.
Two emblematical subjects, one of Hope and Patience, the other Faith and Charity; oval.
Ulysses and Epeus giving the Dimensions of the Trojan Horse.
Hercules, with Cupid spinning.

BOUCHARD, Joseph, a French engraver, flourished about the year 1760. He engraved several plates representing buildings and antiquities, which are executed in a neat, finished style.

BOUCHARDON, Edme, a French sculptor, architect, and engraver, was born at Chaumont-en-Bassigni in 1698. After studying in Italy he established himself in Paris, where he died in 1762. His portrait by himself is in the Uffizi, Florence. He engraved:

Two Portraits of Cardinal Borghese; *after Bernini.*
Two Studies; *after Carlo Maratti.*
A little Cupid; oval.

BOUCHE, Martin, an engraver, is believed, from the inscription on some of his prints, to have been a native of Antwerp. He worked chiefly for the booksellers, and was principally employed on portraits. His plates are executed almost wholly with the graver, in a neat but stiff style, and they are not without merit. Among his portraits are:

John Fenwick, a Jesuit, who was executed at Tyburn, 1679.
Thomas Harcott, another Jesuit; signed *Martin Bouche sc. Antwerpiæ.*

He engraved several others of the same Order, who suffered in England, and represented them with a knife in their breast, indicative of their sufferings.

BOUCHER, François, a French painter and engraver, was born in Paris on the 29th of September, 1703. His father designed patterns for embroidery, and from him Boucher no doubt received his earliest instruction in art. He was afterwards a pupil of Le Moine, but is said to have remained with him only three months, when he became the assistant of Jean François Cars, the father of Laurent Cars, who employed him in making designs for the headings of the "thèses" and other works of which he was the publisher. Having in 1721 designed a series of illustrations to Daniel's "Histoire de France," and subsequently engraved for M. de Julienne the plates of Watteau's "Livre d'Études," he in 1723 gained the first prize at the Academy with his picture of 'Evilmerodack setting free Jehoiakim'; but, through want of

South Kensington

Portrait of Madame de Pompadour

From the painting by Boucher

influential friends, he was not sent to Rome. In 1727, however, he went to Italy at his own expense, in company with Carle van Loo, and reached Rome in the following year. He returned to Paris in 1731, and speedily gained an immense reputation in the operatic circles and gay society which he frequented. In 1734 he was admitted into the Academy upon his picture of 'Rinaldo and Armida,' which is now in the Louvre. He was also attached to the tapestry manufactory at Beauvais, and upon the death of Oudry in 1755 became inspector at the Gobelins; but this appointment he resigned in 1765, when he succeeded Carle van Loo as first painter to the king. His abilities naturally attracted the attention of Madame de Pompadour, for whom he painted, in 1753, the 'Four Seasons,' as well as the two fine pictures of 'Sunrise' and 'Sunset,' which are in the collection of Sir Richard Wallace. He also decorated with idyllic and erotic subjects the boudoir at the Hôtel de l'Arsenal in which Madame de Pompadour was wont to receive her royal lover. The decorations of this apartment were purchased some years ago by the late Marquess of Hertford, and are said to be most charming examples of the artist's style. Boucher likewise painted five or six times the portrait of the all-powerful favourite, whose intimate friend and instructor in etching he became. The frontispiece of her 'Suite d'Estampes' is from his pencil, and many of the plates bear traces of the master's hand. Boucher died of asthma at his residence in the Louvre on the 30th of May, 1770, whilst sitting before an unfinished picture of 'Venus at her Toilet,' and was buried in the church of St. Germain l'Auxerrois. He married, in 1733, Marie Jeanne Buzeau, a lady who painted miniatures which are now generally attributed to her husband, and who etched a plate of two peasants sleeping. His wife survived him, but the closing years of his life were clouded by the ill-success of his only son, who failed alike in painting and in architecture, and by the deaths of his favourite pupils and sons-in-law, Baudouin and Deshayes, to whom he was much attached. The extent and variety of Boucher's work is amazing. He himself calculated that he had made no less than ten thousand drawings and sketches, and painted no less than a thousand pictures and studies. His pastoral subjects, after the manner of Watteau, are his best works. He painted but few portraits, yet that of Madame de Pompadour in the possession of M. Henri Didier is a masterpiece. Although highly esteemed in his own day, Boucher afterwards sank into undeserved oblivion, and it is only in recent years that the "Anacreon of Painting" has been restored to the place which is his due. Voluptuousness is the idea which pervades almost all his works, but there is also present a delicacy of colour and grace of style which atone for much that is amiss. There is in the 'Nécrologe des Hommes célèbres de France' for 1771 an able notice of Boucher, written by Antoine Bret, which is as free from the virulent criticism as it is from the extravagant praise alternately lavished by Diderot in his 'Salons' on the "Painter of the Graces." Fuller information respecting the artist and his works may be found, by those who desire it, in M. Charles Blanc's 'Histoire des Peintres,' and in the monographs of MM. de Goncourt and M. Paul Mantz. The following works of Boucher are in the public galleries of Europe:

Angers.	*Museum.*	La Réunion des Arts.
Edinburgh.	*Nat. Gall.*	Portrait of Madame de Pompadour.
London.	*Wallace Gall.*	Twenty-one Pictures, including some of his finest works.
Paris.	*Louvre.*	Rinaldo and Armida.
"	"	Diana leaving the Bath.
"	"	Venus demanding of Vulcan arms for Æneas.
"	"	Pastoral Subjects; four pictures.
"	"	The Three Graces.
"	"	Venus and Vulcan.
"	"	The Forge of Vulcan.
"	"	The Painter's Studio.
"	"	A Young Lady with a Muff.
Petersburg.	*Hermitage.*	The Repose in Egypt.
"	"	Venus and Adonis.
Stockholm.	*Museum.*	The Triumph of Galatea.
"	"	The Birth of Venus.
"	"	The Toilet of Venus.
"	"	Leda and the Swan.
"	"	La Marchande de Modes.
Versailles.	*Trianon.*	Neptune and Amymone.

As in everything else which he undertook, so in his etchings Boucher displayed the qualities of a master. Although but little more than outlines, they are executed with spirit, ease, and grace. Prosper de Baudicour, in the 'Peintre-Graveur continué,' enumerates 182 plates, of which about 44 are from his own designs. The following are the most important:

Figures de différents caractères de paysages et d'études dessinées d'après nature par Antoine Watteau; 104 plates, including a portrait of Watteau.
La Troupe italienne; *after Watteau.*
Pomona; *after the same.*
La Coquette; *after the same.*
View of Vincennes; *after the same.*
Livre d'Étude d'après les desseins originaux de Bloemaert; 12 plates.
Les Petits Buveurs de Lait; *after himself.*
Le Dessinateur; *after himself.*
La Blanchisseuse; *after himself.*
Children playing; *after himself;* 4 plates.
Andromeda; *after himself;* finished by Pierre Aveline.
Innocence (Le petit Berger); *after himself;* finished by Aveline.
Recueil de diverses Figures chinoises; 10 plates.

R. E. G.

BOUCHER, JEAN, was born at Bourges about the year 1700. He was the elder brother of François Boucher, and was also a painter, though of no great celebrity. He etched five plates, among which is the portrait of Antoine Watteau, the painter.

BOUCHER-DESNOYERS, AUGUSTE GASPARD LOUIS, Baron, one of the most eminent of modern French engravers, was born in Paris on the 19th of December, 1779. His father held the office of commissary-general in the military household of Monsieur, afterwards Louis XVIII., but through unforeseen misfortunes young Desnoyers was compelled to choose for himself a career. Intending to enter the corps of engineers, he devoted to drawing every moment which he could spare from the study of mathematics. At the age of twelve he was introduced to Lethière, who admitted him into his studio, where he soon attracted notice. But the rapid progress which he made in drawing was but the means by which he hoped to attain the end which he had in view. This desire was soon accomplished, for the engraver Darcis, who had seen a 'Head of a Magdalen' which Desnoyers engraved on tin when scarcely ten years old, took him under his care, and employed him on the outlines of the plates after Carle Vernet upon which he was then engaged. In 1796 an engraving in

the dotted style of a 'Young Bacchante,' from a drawing by Grevedon, met with a success which far surpassed the hopes of the young artist. He next produced a number of small subjects of similar character, which were very well received, and at the Salon of 1799 he exhibited his engraving of 'Venus disarming Cupid,' after Robert Lefèvre, which gained a prize of 2000 francs. In this year he entered the studio of Alexandre Tardieu. The success of his engraving in line of 'Hope supporting Man to the Tomb,' after a sketch by Caraffa exhibited at the Salon of 1801, procured him a commission to engrave for the Musée the 'Belle Jardinière' of Raphael. From this time he rose rapidly to the first rank in his adopted art, and in 1806 gained the large gold medal for his engraving of the celebrated antique cameo of 'Ptolemy II. Philadelphus and Arsinoë,' belonging to the Empress Joséphine, which is now in the Hermitage Palace at St. Petersburg. His next important work was the full-length of Napoleon in his coronation robes, after Gérard. This was exhibited at the Salon of 1810, and for it Desnoyers received £2000, together with the return of the plate after 600 impressions had been taken off. He engraved also in 1810 a small portrait of the Empress Marie Louise, to which a curious history is attached. The Austrian princess had not set foot on French soil when her portrait was being sold in Paris by thousands. The likenesses differed, but all were frightfully ugly. Napoleon in a rage sent in the middle of the night for Baron Denon, and commanded him to go instantly to Desnoyers and desire him to engrave the portrait of the future empress. "Round head, fair hair, high forehead," were the brief instructions sent to the artist, who worked day and night until, at the end of four days, a proof was ready for approval. The emperor thought it superb, and had already ordered its immediate publication, when he received a faithful miniature of the archduchess, which rendered an alteration of the plate imperative, for the face of the new empress, instead of being round, was a very elongated oval. Twenty impressions had been taken when Desnoyers again set to work, and on the morrow the authentic portrait of Marie Louise was in circulation throughout Paris. The empire fell, but the talented engraver continued to enjoy the favour of the court. A member of the Institute in 1816, he was engraver to the king in 1825, and a Baron in 1828, receiving soon after the cross of an officer of the Legion of Honour. He engraved many of the masterpieces of the Louvre, but after 1848 he did but little, for age had weakened his sight, and he died in Paris on the 16th of February, 1857. He appears to advantage in his transcripts of the works of ancient masters, especially Raphael, whose characteristics he renders with the greatest truth and skill. His masterpieces are the 'Belle Jardinière' of Raphael, and the 'Vierge aux Rochers' of Leonardo da Vinci. But, although marked by exceptional talent, his engravings in line lack the freedom and breadth which distinguish those which he executed in the dotted style. The landscape backgrounds of his plates were for the most part engraved by Friedrich Giessler of Nuremberg.

Among Desnoyers' works the first place must be assigned to his engravings after the Madonnas of Raphael. These are as follow:

La Belle Jardinière, 1804. La Vierge au Donataire, 1814. La Vierge au Linge, 1814. La Madonna della Sedia, 1814. La Madonna del Pesce, 1822. La Madonna della Casa d'Alba, 1827. La Vierge au Berceau, 1831. La Belle Jardinière de Florence, 1841. La Madonna di San Sisto, 1846.

Desnoyers' other works include:

The Visitation; *after Raphael*, 1842. St. Catharine of Alexandria; *after the same*, 1824. The Transfiguration; *after the same*, 1840. La Vierge aux Rochers; *after Leonardo da Vinci*, 1812. The Holy Family; *after the same*. The Magdalen; *after Correggio*. Eliezer and Rebekah; *after Poussin*, 1819. Moses rescued from the Waters; *after the same*. (The landscape engraved by Filhol and Niquet.) Venus disarming Cupid; *after Robert Lefèvre;* in dotted manner, 1799. The Muses and the Pierides; *after Perino del Vaga*, 1831. Cupid and Psyche; Cupid bending his bow; *after drawings by Ingres from antique sculpture;* for the 'Musée Français,' 1806. Ptolemy II. Philadelphus and Arsinoë; *after a drawing by Ingres from an antique cameo*. Belisarius; *after Gérard*, 1806. Francis I. and his sister, Margaret of Navarre; *after Richard*, 1817. Hope supporting Man to the Tomb; *after Caraffa*, 1801. Les Pénibles Adieux; *after Hilaire Ledru;* in dotted manner, 1802. Napoleon Bonaparte, First Consul; *after Robert Lefèvre*, 1802. Napoleon I., Emperor of the French; full-length; *after Gérard*, 1808. Marie Louise, Empress of the French, 1810. Napoleon, King of Rome; *after Gérard*. Baron Alexander von Humboldt; an etching; *after a sketch by Gérard*, 1806. Thomas Jefferson, President of the United States of America; in dotted manner, 1801. Charles Maurice de Talleyrand-Périgord, Prince of Benevento; full-length; *after Gérard*, 1814. R. E. G.

BOUCHET, Louis André Gabriel, a French historical painter, scholar of David, painted subjects from sacred and profane history, poetry, and portraits. He obtained the first grand prize in 1797, and continued to exhibit until 1819. Gabet does not mention the date of his birth or death.

BOUCHET, Louis F. du. See Du Bouchet.

BOUCHOT, François, a painter and engraver, was born in Paris in 1800. He studied engraving under Richomme, and then became a pupil of Regnault, and subsequently of Lethière, and obtained the 'grand prix de Rome' in 1823. He exhibited at the Salon from 1824 till his death, which occurred in Paris in 1842. A 'Drunken Silenus' by him is in the Lille Gallery, and the 'Burial of General Marceau' in the *Mairie* at Chartres. He was also celebrated for his portraits.

BOUCK, or BOUCLE, — van. See Boekel.

BOUCQUET, Victor, a Flemish painter, was born at Furnes in 1619. He was the son of Marcus Boucquet, a painter little known. Descamps supposes he must have visited Italy, as his works exhibit a manner that partakes little of the taste of his country. He painted historical subjects, and was also esteemed as a portrait painter. His works are distributed in the different churches of the towns in Flanders. They are well composed, and, like those of most of the artists of his country, are well coloured. In the great church of Nieuport are two altar-pieces by this master, one of which, representing 'The Death of St. Francis,' is particularly admired; and in the town-house there is a large picture by him, considered as his principal work, representing 'The Judgment of Cambyses.' The principal altar-piece in the church at Ostend is by Boucquet: it represents the Taking down from the Cross. He died at Furnes in 1677.

BOUD, R., a Dutch engraver, flourished about the year 1590. He was principally employed in engraving portraits for the booksellers: among others is a portrait of Hendrik Goltzius, the painter and

engraver, crowned with laurel by Fame. It is executed with the graver, in a stiff, formal style.

BOUDAN, ALEXANDRE, was a French engraver, who died in Paris in 1671. There is by him a portrait of Anne of Austria, queen of Louis XIII.

BOUDEWYNS, ADRIAAN FRANS, not ANTON FRANS (BAUDUINS, or BAUDOUIN), was born at Brussels, in 1644; he studied under a landscape painter named Ignace van den Stock, and was received into the Guild there in 1665. He then studied under A. F. van der Meulen, and afterwards painted landscapes in an Italian manner, which Pieter Bout decorated with figures. The Dresden Gallery has ten of their joint productions, the Madrid Gallery nine, the Uffizi in Florence three, the Louvre one, and the Vienna Gallery has two, and they are also seen in the Galleries of Antwerp, Rotterdam, and Brunswick. The date of Boudewyns' death is not known for certain. Besides painting, Boudewyns devoted much of his time to engraving. His plates are chiefly after the pictures or designs of Van der Meulen, and are etched in a bold, free style, producing a good effect. His works are as follow

Six Landscapes, with Figures; middle-sized plates. Six large Landscapes; dedicated to Ph. de Champagne. Eight Landscapes, with Buildings. Two Stag-hunts; one dedicated to the Marquis de Louvois. A large Landscape, with the March of the King to Vincennes; dedicated to Ch. le Brun. A large Landscape, with the Queen going to Versailles; dedicated to the Duc de Noailles. Six Views of Towns in France. Two Views of Versailles; as it was, and as it is. View of the Castle of Vincennes. View of the Palace of Fontainebleau; two sheets. Two Views of Gardens in Italy; *after A. Genoels.*

BOUDIN, EUGÈNE, a distinguished French marine painter. The son of a Honfleur pilot, he was from his infancy acquainted with the sea, and none of his fellow-artists could equal him in his renderings of its atmosphere and movement. He was a close student of nature, and exhibited first at the Salon in 1853, but it was not till 1881 that he was honoured with a medal of the third class, a second-class medal following in 1883. In 1889 he gained the gold medal, and was created knight of the Legion of Honour in 1892. Two of his best works are in the Luxembourg, namely, 'Une Corvette Russe' and 'La Rade Villefranche.' He died in 1898 at the age of seventy-three. P. P.

BOUGH, SAMUEL, a Scotch landscape painter in oil and water-colours, was born in 1822 at Carlisle, where he worked for two years in the town clerk's office. He received no systematic instruction in art, although he became connected with many artists. His first efforts were in scene painting and decorating interiors. In 1855 he removed to Edinburgh, becoming an Associate of the Scotch Academy in 1857, and a member in 1875. He died at Edinburgh in November 1878. Amongst his most important works are:

Shipbuilding on the Clyde. Kirkwall. Borrowdale. London, from Shooter's Hill. St. Monan's. Winton Castle. Arran Hill. The Baggage-Waggon. Ben Nevis. A Windy Day.

BOUHOT, ETIENNE, a French painter of architectural views, both exterior and interior, was born at Bard-les-Epoisses (Côte-d'Or) in 1780. He studied under Prévost, and his works are numerous and much esteemed. He died at Semur in 1862.

BOUILLARD, JACQUES, a French draughtsman and line-engraver, born at Versailles in 1744, was editor of 'The Gallery of the Palais Royal.' He engraved classical subjects after Poussin, Annibale Carracci, and Guido Reni, as well as after Le Sueur, Mignard, and Van Loo. He was a member of the Academy of Painting and Sculpture, and died in Paris in 1806. His best plates are:

A Holy Family; *after Annibale Carracci.*
The Dream of Polyphilus; *after Le Sueur.*
St. Cecilia; *after P. Mignard.*

BOUILLON, PIERRE, a painter and engraver, was born at Thiviers (Dordogne) in 1776, and studied under Monsiau. He carried off the first great prize in painting in 1797. Among other pictures he produced 'Conjugal Piety,' exhibited in 1804; 'Christ Resuscitating the Widow's Son' (1819); and 'The Clemency of Cæsar towards Cinna.' The last two were commissioned in 1817 by the Government, and were placed, the former in the council chamber in the Louvre (where it still is), and the latter in the palace of St. Cloud. He engraved the plates for the 'Musée des Antiques,' published in three volumes folio. He died in Paris in 1831.

BOUIS, ANDRÉ. See BOUYS.

BOULANGÉ, LOUIS JEAN BAPTISTE, a French landscape painter, was born at Verzy (Marne) in 1812. He studied under Pâris and E. Delacroix, and obtained a medal in 1859. He died January 1878.

BOULANGER, CLÉMENT, who was born in Paris in 1805, studied under Ingres, and died in 1842 at Manisa (Magnesia) in Asia Minor. His pictures are chiefly historical, but he also painted landscapes and portraits.

BOULANGER, GUSTAVE RODOLPHE CLARENCE, painter, was born in Paris, April 25, 1824. He began his art education at an early age, and when only fourteen was sent by an uncle to Africa, where he spent eight months making sketches, and where he seems to have imbibed his love for Oriental subjects. He became a pupil of Paul Delaroche and of Jolivet, and in 1849 gained the 'prix de Rome,' and remained in Italy till 1856. He devoted himself to Roman and Grecian archæological themes somewhat in the manner of Mr. Alma Tadema. In 1882 he was elected a member of the Institute, and was long a professor at the École des Beaux Arts. He married Madame Nathalie, of the Comédie Français, and to this theatre he presented a portrait of his wife, painted in 1867. He was also the author of a series of mural pictures in the Foyer de la Danse of the new Opera house in Paris, and of two in Prince Napoleon's Pompeian house in the Avenue Montaigne, the 'Flute Player' and the 'Wife of Diomed,' themes which he several times repeated. He died in Paris, September 22, 1888.

BOULANGER, JEAN, though a native of France, is better known in Italy than in his own country. He was born at Troyes in 1606, but went to Bologna when he was young, and entered the school of Guido Reni. Under that able instructor he acquired a correct and graceful mode of designing, and a tender and harmonious colouring. His merit recommended him to the protection of the Duke of Modena, who appointed him painter to the court; and he ornamented the ducal palace with several historical pictures, composed and painted in the elegant style of his master. He established an academy at Modena, and had many pupils. He died in 1660. In the Modena Gallery there are five works by him.

BOULANGER, JEAN, a French line-engraver, cousin to the painter of the same name, was born at Amiens in 1607. He seems to have attached himself at first to an imitation of the style of François de Poilly, but he afterwards took up a mode of engraving which had before been practised by his contemporary, Jean Morin, but which he greatly improved, of finishing the flesh and naked parts of his figures with dots, instead of strokes, or with a mixture of both, which gave a very soft and mellow effect; but as he finished the draperies and backgrounds with rather a harsh use of the graver, there was a want of union in the effect of his plates. Notwithstanding this defect, his prints have considerable merit, and are justly held in estimation. He died in Paris about 1680. The following are some of his principal plates:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Frère Luc.*
Pope Urban VIII.; *J. Boulanger inv. et fec.*
Charles II., King of England.
Gustavus Adolphus, King of Sweden.
Leopold, King of the Romans.
Henry of Castile, Abbot of St. Martin.
J. Regnault de Segrais, of the French Academy.
J. Jacques Olier, Curé of St. Sepulcre.
Paul Beurier, Canon of St. Geneviève; *after Jacq Le Fèvre.*
Daniel de Cosnac, Archbishop of Aix; *after Claude Le Febvre.*
V. Louis de Seckendorf; *after C. Scheffer.*
Michael Nostradamus, Physician.
St. Vincent de Paul.
Mademoiselle Le Gras, Foundress of the *Filles de la Charité.*
Francis Isidor de Hayrien.
François de Clermont, Bishop of Noyon.

SUBJECTS FROM HIS OWN DESIGNS.

Two Busts of our Saviour and the Virgin Mary.
Bust of the Virgin, surrounded by a border of Laurel; oval.
The Virgin Mary and Infant Jesus; half length.
The Virgin Mary and Infant, with St. John presenting a Cross.

SUBJECTS AFTER DIFFERENT MASTERS.

The Virgin and Infant Christ holding some Pinks, called the Virgin of the Pinks; *after Raphael.*
A Bust of the Virgin; inscribed *Mater amabilis; after the same.*
The Holy Family, with St. Joseph giving the Infant some Cherries; *after Carracci.*
The Virgin of Passau; *after Solario.*
The Virgin Mary, with the Infant sleeping in her Arms; *after Guido.*
The Virgin and Infant Jesus, with St. John kissing his Foot; *after the same.*
The Holy Family; *after Noel Coypel.*
The Holy Family; half-length figures; *after Nic. Lour.*
The Infant Christ; inscribed *Salvator Mundi*, &c.; *after the same.* 1651.
Christ bearing His Cross; *after Nic. Mignard.*
The Virgin and Infant, with St. John kissing His Foot; *after P. Mignard.*
The Descent from the Cross; *after S. Bourdon.*
The Entombment of Christ; *after the same.*
The Crucifixion; *after Ch. le Brun.*
St. Francis de Paula; *after S. Vouet.*
The Dead Christ supported by Joseph of Arimathea.
The Pompous Cavalcade on the occasion of Louis XIV. coming of age.

BOULANGER, LOUIS, was born of French parents at Vercelli, in Piedmont, in 1806. He studied painting under Guillon-Lethière and A. Devéria, and entered upon the practice of art under the influence of the chiefs of the romantic school; and with an amount of early renown, which he afterwards retained. He was intimate with Victor Hugo, who dedicated to him some of his poetical effusions, a compliment which he returned by illustrating the poet's works in some of his most effective canvases. Boulanger obtained a medal of the second class in 1827, and one of the first class in 1836, and the decoration of the Legion of Honour in 1840; whilst in 1860 he was appointed director of the Imperial School of Fine Arts at Dijon. He had for a time a great reputation, but died almost forgotten, at Dijon, in 1867. He exhibited at irregular intervals, after 1828:

Mazeppa. 1828.
The Departure. 1828.
The last scene of Lucrezia Borgia, *in water-colours.* 1834 (*purchased by the Duke of Orleans*).
The Triumph of Petrarch. 1836.
St. Jerome with Roman Fugitives. 1855.
Romeo purchasing the Poison. 1857.
Lazarillo and the Beggar. 1857.
Don Quixote and the Goat-herd. 1859.
Othello. 1859.
Macbeth. 1859.
"Vive la joie." 1866.

BOULANGER, MATTHIEU, was a native of France, and flourished about the year 1680. He is supposed to have been a son of Jean Boulanger, the engraver. He was chiefly employed in engraving portraits for the booksellers, which are executed in a stiff, heavy style.

BOULANGER, PIERRE EMMANUEL HIPPOLYTE, a Belgian landscape painter, was born in 1837. He studied in the Academy at Brussels and at Tervueren and the neighbourhood. He exhibited at the Brussels Exhibition in 1866, and at Ghent in 1867, when his pictures were much noticed. He obtained a medal in 1872 for his 'Allée des Charmes.' He also exhibited 'Environs de Tervueren' at the Salon in 1873, and 'Spring-time in Brabant' at the International Exhibition at Kensington in 1874. He died at Brussels in 1874.

BOULLONGNE, BON DE, (or BOULOGNE,) the elder son of Louis de Boullongne, was born in Paris in 1649. He was instructed by his father, and having painted a picture of 'St. John,' which was shown to Colbert, he was sent to Rome for improvement, under the pension of the king, and there he remained five years. He afterwards visited Lombardy, and passed some time studying the works of Correggio and the Carracci. On his return to Paris he was a candidate for a seat in the Academy, which he obtained in 1677, and painted for his picture of reception 'Hercules combating the Centaurs' (now in the Louvre). He was made professor in 1692. Louis XIV. took him into favour, and employed him to paint the staircase at Versailles, under the direction of Charles le Brun. In 1702 he painted in fresco the cupola of the chapel of St. Jerome, in the church of the Invalides. One of his best works is 'The Resurrection of Lazarus,' in the church of the Carthusians. At Versailles he painted 'Venus and Cupid,' and 'Bacchus and Silenus;' and in the Trianon, in 1710, 'Juno and Flora,' and 'The Toilet of Venus,' both now in the Louvre. In addition to these and the 'Hercules,' the Louvre possesses an 'Annunciation,' 'St. Benedict restoring a Child to life,' and a 'Marriage of St. Catharine,' by him. 'The Calling of the Sons of Zebedee,' by him, is in the Dublin Gallery. He possessed a particular talent for painting what the Italians call 'pastici,' or imitation of the style of other masters, without the servility of copies. He died in Paris in 1717. We have a few etchings by this painter:

The Holy Family.
St. John preaching in the Wilderness.
St. Bruno.
Frontispiece for an Almanack; dated 1694
A satirical print against the Author of the 'Mercure Galant;' inscribed, *Ah ha, galant, vous raisonnez en ignorant.*

BOULLONGNE, Louis de, 'the elder,' (or Boulogne,) a French painter, was born in Paris in 1609, and was a pupil of Blanchard. He visited Rome, and studied the works of Titian, Guido Reni, and other great artists; and on his return to Paris became professor of the Academy, and painter to the king. His principal works are in the church of Notre-Dame at Paris, where he has painted 'The Miracle of St. Paul at Ephesus,' 'The Martyrdom of St. Simon,' 'The Beheading of St. Paul,' and 'The Presentation in the Temple.' He painted many pictures for churches, and made good copies of several of the masterpieces which the celebrated banker Jabach had purchased from the collection of Charles I.—amongst others, 'The Labours of Hercules,' after Guido; the 'Marquis del Guasto,' and 'The Disciples at Emmaus,' after Titian; and a 'Nativity' after Carracci. He died in Paris in 1674. He etched thirty-nine plates, among which may be mentioned:

Le Livre de Portraiture (twenty-six plates).
A Holy Family, with the Bird.
The same subject, at the foot of a Column.
The Miracle of St. Paul at Ephesus.
The Beheading of St. Paul.
The Rape of Helen; *after Guido.*

His two daughters, Geneviève and Madelaine, were also painters, and were received into the Academy in 1669. The former, who married Jacques Clérion, the sculptor, died at Aix in 1708, aged 63, and the latter in Paris in 1710, aged 64.

BOULLONGNE, Louis de, 'the younger,' (or Boulogne,) who was born in Paris in 1654, was the younger son of Louis de Boullongne the elder, and received instruction from his father. He was one of the most assiduous students of the Academy, and gained the prize for painting when he was eighteen, and was consequently sent to Rome, under the pension of the king, in 1675. He there copied for the Gobelins manufactory, in their original size, 'The School of Athens,' and the 'Dispute' of Raphael. He returned, through Lombardy and Venice, to Paris in 1680, and the following year he was received into the Academy; his reception picture was 'Augustus ordering the Temple of Janus to be shut.' In 1693 he was made professor, in 1717 rector, and in 1722 director; in this same year he received the Order of St. Michael, and was ennobled in 1724. Having in 1725 been appointed painter to Louis XIV., he was employed at Fontainebleau, and in the château of Meudon. In the church of Notre-Dame, at Paris, he executed two fine pictures, 'The Purification,' and 'The Flight into Egypt.' The works of this painter show that he had profited more by his residence at Rome than has been usual with the artists of his nation. There is a fine character in his heads, his drawing is correct, and his colour is more vigorous than is generally found in the artists of the French school. He died in Paris in 1733. He exhibited at the Salon from 1699 to 1704. We have the following etchings by him:

The Holy Family, the Infant Jesus holding a Bird by a String.
The Holy Family, with St. John.
The Dead Christ, with the Marys and Disciples.
The Martyrdom of St. Peter.
The Martyrdom of St. Paul.
The Flagellation of St. Andrew; *after Paolo Veronese.*
St. Bruno.
The Roman Charity.

BOULONOIS, Esme de, an engraver, from his name was apparently a Frenchman. He was a print-seller, and lived about the middle of the 16th century. The prints we have by him are principally portraits, and are entirely worked with the graver, in a neat but stiff style. Among others, we have the following portraits:

Christopher Plantin.
George Buchanan.
Lady Jane Grey.
Hans Holbein, painter.
Anthony More, painter.

BOUMAN, Pieter, a landscape painter, born at Dordrecht about 1765, painted views in the neighbourhood of Haarlem, waterfalls, winter scenes, and similar subjects, so prevalent with the modern Dutch artists. His works were deservedly held in estimation.

BOUNIEU, Michel Honoré, a French painter of historical and genre subjects, and engraver in mezzotint, was born at Marseilles in 1740. He was a pupil of Pierre, and became a member of the Academy at Paris in 1767. He was keeper of the prints at the Bibliothèque Nationale from 1792 to 1794, and for the next twenty years professor of drawing at the École des Ponts-et-Chaussées. He exhibited many pictures at the Salon, and at his own studio those of 'Adam and Eve after their expulsion from Paradise,' and 'Bathsheba,' the former of which he himself engraved. The Bordeaux Museum has a 'Head of a Woman,' and 'Baigneuses' by him. He died in Paris in 1814, leaving a daughter, Émilie Bouniéu, afterwards Madame Raveau, who inherited her father's talent, and exhibited historical subjects and portraits from 1800 to 1819.

Bouniéu engraved about fifteen subjects from his own designs, among which are the following:

Adam and Eve after their expulsion from Paradise.
The Magdalen.
Love led by Folly.
The Punishment of a Vestal.
The Birth of Henry IV.; *an allegory.*
The Deluge.
The Odalisque.

BOUQUET, Emile, a French historical, genre, and landscape painter, was born in 1819 at Lyons, and studied under Bonnefond. He sometimes worked in pastel. He died at Marseilles in 1876.

BOURDON, Pierre, was a French engraver, who resided in Paris about the year 1703. He engraved a set of plates from his own designs, representing ornaments with figures for goldsmiths and jewellers. They are very neatly executed, and are inscribed *Petrus Bourdon inv. et fecit.*

BOURDON, Pierre Michel, a French historical and portrait painter and engraver, was born in Paris in 1778. He was a pupil of Regnault, and painted for the town of Pau a 'Crucifixion,' which has been spoken of with praise. He engraved a series of plates entitled 'Concours décennal,' as well as some for the 'Musée Filhol,' of which he was director. He died in Paris in 1841.

BOURDON, Sébastien, an eminent French painter and engraver, born at Montpellier on the 2nd of February, 1616, was the son of a painter upon glass, from whom he received his earliest instruction in the rudiments of art. At the age of

seven he was taken by an uncle to Paris, and there placed under the tuition of Jean Barthélemy, with whom he remained until he was fourteen years of age, when he returned to the south, and painted in fresco a ceiling in a château near Bordeaux. He then went to Toulouse, but met with so little encouragement that he resolved to enlist. His military duties, however, proved so irksome to him that his commanding officer, who recognized his talent, gave him some hours' leave each day until his friends procured his discharge. Being then eighteen years of age he went to Rome, where he was forced to make copies of the works of Claude Lorrain, Andrea Sacchi, Bamboccio, and other artists then in vogue, in order to gain a livelihood; but after a stay of three years, being a Protestant, he thought it expedient to quit Rome on account of the jealousy of an obscure painter named De Rieux, who threatened to denounce him as a heretic to the Holy Inquisition. On his way home he visited Venice, and soon after reaching Paris married Susanne Du Guernier, the sister of the miniature-painters of that name. There a brilliant success awaited him, for in 1643 he was selected to paint the "mai" offered annually to the cathedral of Notre-Dame by the Goldsmiths' Guild. The subject chosen was the 'Martyrdom of St. Peter,' and the picture, now in the Louvre, at once established for him a reputation which has been preserved almost intact to the present day. He was one of the twelve artists who, in 1648, founded the Academy of Painting and Sculpture, and was one of its rectors from 1655 until his death. In 1652 the troubles of the Fronde drove him to Sweden, where he became first painter to Queen Christina, whose portrait, painted by him and engraved by Nanteuil and Michel Lasne, remains the historic portrait of the famous sovereign. Upon the conversion of the Queen to the Roman Catholic faith, and her consequent abdication in 1654, Bourdon returned to Paris, and, among other works, painted for the church of St. Benedict the 'Descent from the Cross,' now in the Louvre, which was much admired. Family affairs calling him to Montpellier, he there painted, in 1659, for the cathedral church of St. Peter, an immense picture of the 'Fall of Simon Magus,' which was severely criticised by a local painter named Samuel Boissière. An affray ensued, and matters threatened to become serious, when Bourdon prudently left Montpellier. After his return to Paris he, in 1663, painted, with the fable of Phœbus and Phaeton, the nine compartments of the ceiling of the fine gallery of the Hôtel de Bretonvilliers in the Ile St. Louis, a mansion which has now entirely disappeared. This was Bourdon's most important work, and it is fortunate for his renown that the decorations of the Hôtel de Bretonvilliers have been handed down by the engravings of Friquet de Vaurose, one of his favourite pupils. His last work was a ceiling in the Tuileries, representing the 'Deification of Hercules.' Bourdon died a Calvinist in Paris on the 8th of May, 1671. He was endowed with wonderful fertility of imagination and facility of execution, but the quality of his work was very unequal, and his drawing often incorrect. He painted historical and genre subjects, portraits and landscapes, the last somewhat resembling those of Salvator Rosa. He has enjoyed a great reputation as a colourist, notwithstanding the somewhat vulgar preponderance in his pictures of reds and browns. The Louvre possesses drawings by him which are perhaps of even greater value than his paintings. They are 29 in number, and include the studies for the 'Martyrdom of St. Peter' and the 'Descent from the Cross,' as well as the so-called portrait of himself, which he introduced into his picture of the 'Fall of Simon Magus.' The engravings of Bourdon, especially his 'Acts of Mercy,' are very fine, and will always bear witness to his great talent in etching, and his skill in the use of the graver. Robert-Dumesnil, in his 'Peintre-Graveur Français,' describes 44 plates, all of which are from his own designs. The following are the principal subjects:

The Acts of Mercy; seven plates.
The Return of Jacob.
Joseph's Dream.
The Angelic Salutation.
The Visitation.
The Annunciation to the Shepherds.
The Flight into Egypt; four different plates.
The Holy Family with the Washerwoman.
La Vierge à l'écuelle.
La Vierge au rideau.
The Repose in Egypt.
The Return from Egypt.
Landscapes; twelve subjects.

The following are the most important of Bourdon's works which are preserved in the public galleries of Europe:

Amsterdam.	*Museum.*	The Marriage of St. Catharine.
Bayeux.	*Museum.*	Queen Christina of Sweden.
Cassel.	*Gallery.*	Soldier and Peasants playing Cards.
"	"	An Old Man awakening a Comrade.
Copenhagen.	*Gallery.*	Laban carrying away his Idols.
Florence.	*Uffizi.*	The Repose in Egypt.
Grenoble.	*Museum.*	The Continence of Scipio.
Hague.	*Museum.*	The Four Quarters of the World.
Lille.	*Museum.*	The Saviour supported by Angels.
Liverpool.	*Royal Inst.*	A Bacchanalian Scene.
London.	*Nat. Gall.*	The Return of the Ark from Captivity.
Madrid.	*Museo del Pardo.*	St. Paul and St. Barnabas at Lystra.
Montpellier.	*Cathedral.*	The Fall of Simon Magus.
"	*Musée Fabre.*	The Descent from the Cross.
"	"	The Discovery of the Body of St. Theresa.
"	"	A Halt of Gipsies.
"	"	A Landscape; very large.
"	"	A Landscape with a River.
"	"	Portrait of a Spaniard.
"	"	Portrait of a General.
Munich.	*Gallery.*	View in the Environs of Rome.
Naples.	*Gallery.*	Portrait of a Farnese Princess.
Paris.	*Louvre.*	The Martyrdom of St. Peter.
"	"	The Descent from the Cross.
"	"	Laban seeking his Idols.
"	"	The Sacrifice of Noah.
"	"	Solomon sacrificing to Idols.
"	"	The Virgin and Child, with St. John.
"	"	The Adoration of the Shepherds.
"	"	The Repose in Egypt.
"	"	The Presentation in the Temple.
"	"	Christ blessing little Children.
"	"	The Beheading of St. Protais.
"	"	Julius Cæsar at the Tomb of Alexander.
"	"	A Halt of Gipsies; *two pictures.*
"	"	The Beggars.
"	"	Portrait of Himself.
"	"	Portrait of Himself; the head only by Bourdon, the remainder by Rigaud.
"	"	Portrait of René Descartes.
"	"	Portrait, supposed to be that of Michel de Chamillart, Marquis de Cany.
"	*Louvre: La Case Coll.*	An Interior.

Petersburg.	*Hermitage.*	The Massacre of the Innocents.
"	"	The Holy Family; within a garland of flowers by Jean Baptiste Monnoyer.
"	"	The Death of Dido.
"	"	A Landscape.
Toulouse.	*Museum.*	The Martyrdom of St. Andrew.
Turin.	*Gallery.*	The Massacre of the Innocents.
Versailles.	*Palace.*	Portrait of Himself.
"	"	Portrait of his Father, Marin Bourdon. R. E. G.

BOURGEOIS, FLORENT FIDÈLE CONSTANT, a French landscape painter, engraver, and lithographer, was born in Paris in 1767. He studied under David, but spent much of his time in Italy. Landon mentions him as an artist distinguished for the richness of his compositions and the purity of his style, and describes three of his pictures as being in the manner of Gaspard Poussin. His death did not take place earlier than 1836.

BOURGEOIS, Sir PETER FRANCIS, was descended from a family of some importance in Switzerland. His father went to reside in London, where Francis was born in 1756. His early destination was for the army, and Lord Heathfield offered to procure him a commission; but he had received instruction in the rudiments of art from a painter of horses, and though he was a constant attendant at military evolutions and reviews, it was rather for the purpose of representing the manœuvres with his pencil than of acquiring a knowledge of military tactics. Some of his juvenile attempts having been shown to Reynolds and Gainsborough, those distinguished artists encouraged him to persevere in the cultivation of art. He was accordingly placed under the instruction of Loutherbourg for a sufficient time to acquire a correct knowledge of the true principles of painting, after which he resolved to prosecute his studies in the great school of nature, and in contemplating the works of the most eminent masters. He had scarcely reached the nineteenth year of his age when he had acquired considerable reputation as a painter of landscapes, battles, and sea-pieces, which were considered as uncommon productions for so young an artist, and as certain indications of future excellence. In 1776 Bourgeois set out on a tour through the Netherlands, France, and Italy, and studied with indefatigable assiduity the works of the most celebrated masters of the different schools. When he returned from the Continent, he continued the exercise of his talents with increased ardour and reputation, and his exhibitions in the Royal Academy added considerably to the number of his admirers.

When the Prince Primate, brother to the unfortunate Stanislaus Augustus, King of Poland, visited this country, he was particularly pleased with the works of Bourgeois, and made him the most flattering offers to induce him to return with him to Poland, which were gratefully acknowledged, though they were politely declined. In 1791, however, he was appointed painter to the King of Poland, who also conferred on him the honour of a Knight of the Order of Merit, on which occasion he was introduced at our Court, and the King was pleased to confirm the title. Sir Francis was elected an Associate in 1787, and a Royal Academician in 1793, and in 1794 was appointed landscape painter to George III.

Sir Francis Bourgeois was the intimate friend of Desenfans, a celebrated picture-dealer, and devoted a great part of his time to assisting that gentleman with his judgment in the formation of an extensive collection of pictures (many of which were originally intended for the National Gallery at Warsaw), which, with a considerable property, were left to him at the death of Desenfans in 1804. He did not survive the liberality of his friend many years. The valuable assemblage of paintings which he inherited, containing good examples of Rembrandt, Cuyp, Wouwerman, Murillo, Poussin, and other masters, he bequeathed to Dulwich College, together with £2000 to build a gallery to receive them, and £10,000 to provide for its maintenance. Sir Francis died in consequence of a fall from his horse in 1811, and was buried in the chapel of Dulwich College. The number of his pictures is considerable, and they were greatly esteemed in his lifetime. There are eighteen of them in the gallery of Dulwich College, among which are:

Landscape and Cattle.
A Friar kneeling before a Cross.
View on the Sea-shore.
Landscape, with Cattle and Figures.
Religion in the Desert.
Tobit and the Angel.
Portrait of Sir Peter Francis Bourgeois.

BOURGUIGNON, LE. See COURTOIS, GUILLAUME, and JACQUES; also PERRIER, FRANÇOIS.

BOURGUIGNON-GRAVELOT, HUBERT FRANÇOIS, who was born in Paris in 1699, and died there in 1773, executed drawings for subjects of bijouterie as well as designs for illustrations of Racine, Voltaire, and Marmontel.

BOURNE, JAMES, a water-colour landscape painter, worked in London in the early part of the nineteenth century. He exhibited at the Royal Academy as late as 1809, but was living some time afterwards. Four views by him are in the South Kensington Museum.

BOURSSE, ESAIAS, a Dutch painter of domestic interiors, was born at Amsterdam about 1630. He was working in his native city from about 1656 to 1672. He visited Italy, and made several voyages to the East Indies in the service of the Dutch East India Company. His works are rare, and but little known. The Rijks Museum at Amsterdam has an 'Interior with a Woman spinning'; the Suermondt Museum at Aix-la-Chapelle has an example; and Sir Richard Wallace an 'Interior, with a Woman sitting by a Child in a Cradle.'

BOUSONNET. See BOUZONNET.

BOUT, PIETER, who was born at Brussels in 1658, painted chiefly in conjunction with Boudewyns (see notice of that painter), whose landscapes he ornamented with figures, representing assemblies, merry-makings, and such like subjects. He did a like service for Van Artois, as for instance in a picture of 'Winter' in the Brussels Gallery, and a Landscape in the La Caze Collection in the Louvre. He occasionally painted pictures entirely his own composition. His death took place at Brussels not earlier than 1731. He has etched a few plates in a slight painter-like manner, as follow:

Four Winter Scenes, with Skaters, and a variety of figures.
Two, a Landscape, with a Statue of Neptune, and a View of the Sea-strand in Winter, with a Fish-market.
Two, the Bride conducted to Church, and a Country Market.

BOUTELOUP, GUILLAUME, a French painter, flourished at Blois in the middle of the 16th

century. He was employed by the Kings Henry II., Francis II., and Charles IX., and as early as 1558 held the office of painter in ordinary to the king. In 1560 he painted the portrait of Thony, the favourite fool of Francis II., and in 1572 his name appears for the last time in the accounts of the royal household.

BOUTELOUP, Louis Alexandre, a French line-engraver who also worked in mezzotint, was born in Paris in 1761. Among other works he engraved the portraits of Caroline of Austria, Queen of Naples, after a drawing by himself, and of Cardinal de Richelieu, from a terra-cotta bust by Deseine. The date of his death is not recorded.

BOUTERWECK, Friedrich, (or Buterweck,) was born at Tarnowitz, in Silesia, about the year 1800. He was trained in the school of Kolbe at Berlin, and afterwards pursued his studies under Delaroche in Paris, where he three times carried off the gold medal. In 1834 he made a tour in Italy, and later in Spain, Scotland, and the East. After a while he removed from Berlin to Paris, where he lived for twenty-five years. In the course of his life he obtained twenty-three medals and numerous orders. He died in Paris in 1867. The following are among his best works:

Orestes pursued by the Furies. 1833.
Romeo taking leave of Juliet. 1836.
Isaac and Rebekah. 1840.
Episode from Gamacho's Wedding.
Jacob and Rachel. 1844.
Baptism of the Ethiopian Eunuch. 1848.

BOUTON, Charles Marie, who was born in Paris in 1781, was a pupil of David. He was jointly with Daguerre the inventor of the Diorama. He was highly successful in representations of perspective and atmospheric effects, and in the distribution of light, and was therefore to be looked upon rather as a painter of decorations than of pictures in the ordinary sense. Amongst his productions of the latter class, there were some specimens in the Luxembourg, and in some of the royal palaces. In 1810 Bouton obtained a gold medal; and in 1819 the great gold medal for his picture of 'St. Louis at the Tomb of his Mother,' a medal equivalent to the great prize, which Horace Vernet only carried off against him by one vote. He died in Paris in 1853.

BOUTS, Albert, the son of Dirk Bouts, was a Brabant painter, who died at an advanced age in 1549. He is mentioned by Molanus in his manuscript 'History of Louvain' as having painted an 'Assumption of the Virgin' in the church of St. Peter, at Louvain. The picture is not now to be found.

BOUTS, Dirk, Theodoricus, Latin, Thierry, French, called also by error Stuerbout, and by some writers Thierry de Haarlem, was the son of a landscape painter of Haarlem of the same name as his son. He settled in Louvain before 1448, and was employed on various important works for the municipality. In 1468 he is mentioned in the town records as *portratuerdere* or municipal painter *ex officio*, his dues being merely "90 *plecken for a coat.*" About the same date he finished two large pictures which he had been commissioned to paint for the Council Chamber in the Hôtel de Ville at Louvain. These paintings, now in the Brussels Gallery, illustrate a legend in the chronicle of Godfrey of Viterbo, which sets forth the virtue of justice as exemplified in a judgment of the Emperor Otho III. They are striking and powerful works with life-size figures, painted perhaps with more attention to detail of costume than to grace of form, but forcible in colour and thorough in execution. In these latter qualities indeed they strongly resemble Roger De La Pasture of Tournai, better known by the Flemish equivalent Van der Weyden. For his paintings in the Council Chamber Bouts received the sum of 230 crowns, and was also commissioned in May 1468 to paint a large painting of the 'Last Judgment,' finished by him in 1472. Another large picture was undertaken by him about the same time, but he did not live to finish it, his heirs being paid after his death for what he had done on it according to a valuation made by Hugo Van der Goes. Other works of this painter are:

A Triptych of the Martyrdom of St. Erasmus, in the Church of St. Peter at Louvain. About 1463.
A large and fine Triptych of the Last Supper, in the same church, the shutters of which, representing Abraham and Melchizedech, and the Gathering of the Manna, are at Munich, and the wings, which depict the Eating of the Passover, and the Angel bringing the food to Elias, at Berlin.
This work occupied the painter three years and ten months, and he was paid for it the sum of 200 Rhenish florins.

There are a few other works by him in foreign galleries, and many which are now proved to be by him were for a long time attributed to Memlinc. Bouts was born in 1400, and he died on May 6, 1475. By his will, which was made on April 17, 1475, he divided his estate between his two sons, his two daughters, who were nuns in the Convent of Dommelen, and Elizabeth van Vosshem his second wife, widow of John van Thienan, burgomaster of Louvain. A family of painters of the name of Stuerbout appears to have settled in Louvain in the early part of the 15th century. Hubert Stuerbout the painter and his sons Hubert, Gieles, and Frissen, are mentioned in several records of payments made between 1439 and 1467, but it does not appear that this Hubert was any relation to Dirk Bouts. See Crowe and Cavalcaselle, 'Early Flemish Painters,' 2nd edit. 1872; Molanus, 'Historiæ Lovaniensium,' a work in manuscript, and 'Journal des Beaux Arts,' 1867, pp. 111 and 112; also Ed. van Even, 'L'ancienne école des peintres de Louvain,' 1870.

W. H. J. W.

BOUTS, Dirk, a landscape painter, mentioned in the manuscript of Molanus, 'Historiæ Lovaniensium,' as having been the father of two sons, Dirk and Albert Bouts, and as having died early in the 15th century.

BOUTS, Hubert, called a painter of Louvain. This is Hubert Stuerbout who is mentioned in the preceding article.

BOUTTATS, Pieter Balthazar, a Flemish engraver, was born at Antwerp in 1666, and became dean of the Guild of St. Luke. He died in 1731.

BOUTTATS, Frederik, an engraver, was born at Antwerp about the year 1620. He engraved several plates after his own designs, principally portraits, and some after other masters. They are worked with the graver, in a neat style, and are not without merit. We have by him, among others, the following:

Charles Emmanuel, Duke of Savoy.
Charles Gaspar, Elector of Treves.

Hanfstängl photo] [*Munich*

ST. CHRISTOPHER

Queen Christina of Sweden.
Oliver Cromwell.
Frederick William, Elector of Brandenburg.
John George, Elector of Saxony.
Jan Baptist Heil, portrait painter; *se ipse pinx.*
Daniel van Heil, landscape painter; *J. B. van Heil pinx.*
Leo van Heil, architect and painter; *same painter.*
David Rijckaert, painter; *se ipse pinx.*
The Virgin and Infant Jesus, with St. John (*dated* 1655).
Cavaliers and Ladies playing at Cards; *F. Boutats fecit.*

BOUTTATS, GASPAR, the younger brother of Frederik Bouttats, was born at Antwerp about the year 1625, and died there in 1703. He engraved chiefly for the booksellers, and some few plates after different masters. They are principally etched, and some finished with the graver. The following are by him:

Frontispiece for the Psalms of St. Augustine; *Gaspar Boutats fec.*
The Massacre of St. Bartholomew.
The Assassination of Henry IV.
The Decollation of Count Nadasti, Count Corini, and Marquis Francipani.
A Sutler's Tent; *after Ph. Wouwerman.*

He also etched the plates for a folio volume of 'Views of Jerusalem, and the surrounding Country;' after the designs of Johannes Peters.

BOUTTATS, GERARD, the youngest brother of Frederik Bouttats, was born at Antwerp about the year 1630. He settled at Vienna, where he was appointed engraver to the University. His prints are chiefly portraits; the following are the principal:

Adamus Munds, Physician. 1657.
Antonius d'Aumont.
Charles Joseph, Archduke of Austria.
Don Pedro, King of Portugal.
The Resurrection.

BOUTTATS, PHILIBERT, a Flemish engraver, the son of Frederik Bouttats, was born at Antwerp about the year 1650, and died at the age of 72. His prints consist chiefly of portraits, and are rather neatly engraved. The following portraits are by him:

Pope Innocent XI.
The Dauphin, Son of Louis XIV.; oval.
Mary Antonia Victoria, of Bavaria, Dauphiness.
Elizabeth Charlotte, Duchess of Orleans.
William Henry, Prince of Orange.
Christian V., King of Denmark.
Herman Werner, Bishop of Paderborn.
John Sobieski, King of Poland.
Thesis, with the Portrait of the Bishop of Münster.

BOUVIER, AUGUSTUS JULES, a painter of figure subjects in water colour, first exhibited at the British Institution in 1848. In 1853 he was made a member of the Institute (then the New Society) of Painters in Water Colours. He died in London in 1881, aged 54.

BOUYS, ANDRÉ, a French portrait painter and mezzotint engraver, was born at Hyères about the year 1656. He studied under François de Troy, and acquired sufficient reputation to gain admission into the Academy in 1688, when he presented a portrait of the painter Charles de La Fosse, now at Versailles, where there are likewise two portraits of himself, one of them representing also his first wife. He died in Paris in 1740, having engraved several portraits, among which are the following:

André Bouys and his first Wife.
François de Troy, painter.
Claude Gros, de Boze; *And. Boys pinx. ad vivum.* 1708.
François René, Marquis de Bellay; *Boys pinx.*
Jean Baptiste Massillon, Bishop of Clermont; *Boys fec.*
De Marais, famous musician.

BOUZAS, JUAN ANTONIO, was born at Santiago about the year 1672. He was a scholar of Luca Giordano, at Madrid, and proved a very promising artist. He painted easel pictures, which bear a resemblance to those of his master. The troubles occasioned by the war of the succession obliged him to withdraw himself from Madrid, and he returned to his native city. His principal works are in the churches at Santiago. In the cathedral is a picture of 'St. Paul and St. Andrew,' and in the convent of the Dominicans are two altar-pieces by him. He died in 1730.

BOUZEY. See WOEIRIOT.

BOUZONNET, ANTOINE, (or BOUSONNET,) called A. STELLA, was the nephew of Jacques Stella, and was born at Lyons in 1634. He was instructed by his uncle in the rudiments of design, and is said to have been a reputable painter. For his picture of 'The Pythian Games' he was in 1666 received a member of the Royal Academy at Paris, where he died in 1682. We have a few etchings by him, among which is 'Moses defending the Daughters of Jethro,' after Poussin.

BOUZONNET, ANTOINETTE, known as A. STELLA, was the sister of Antoine and Claudine Bouzonnet, and was born at Lyons about the year 1637. Although she was not equal to her sister in the use of the graver, her prints possess considerable merit. Her drawing is generally correct and full of taste. A third sister, FRANÇOISE, was also a talented engraver. We have, among others, the following prints by Antoinette:

Romulus and Remus suckled by a Wolf; *after Antoine Bouzonnet.*
The Entry of the Emperor Sigismund into Mantua; *after Giulio Romano.*

BOUZONNET, CLAUDINE, called C. STELLA, was the niece of Jacques Stella, and was born at Lyons in 1636. She learned the principles of design from her uncle, but applied herself to engraving, in which she greatly distinguished herself. Her plates are chiefly after the pictures of Jacques Stella and Nicolas Poussin; and perhaps no artist has been so successful in engravings after the latter painter, she having greatly surpassed Jean Pesne. Her design is correct, and the characters of the heads are admirably expressed. She died in Paris in 1697. The following are her best prints:

A set of seventeen plates of pastoral subjects, including the title; *after Jacques Stella.*
Fifty plates of the Sports of Children, and rural subjects; *after the same.*
The Marriage of St. Catharine; *after the same.*
Moses found in the Bulrushes; in two plates; *after N. Poussin.*
Moses striking the Rock; *after the same;* very fine.
The Crucifixion, called the Great Calvary; *after the same;* very fine.
St. Peter and St. John curing the Lame Man; *after the same.*
The Holy Family, with St. Elisabeth and St. John; *after the same.*
Another Holy Family, with children bringing flowers; *after the same.*

BOVINET, EDME, a French engraver, who was born at Chaumont in 1767, was a pupil of Patas. His works are after the most eminent Italian, Dutch, and French painters; some are in the Galerie du Musée Napoléon. He died at Creil about 1832. The best of his engravings are:

The Campo Vaccino; *after Claude Lorrain.*
The Schoolmaster; *after Ostade.*
Orpheus and Eurydice; *after Poussin.*

BOVINI, Francesco. In the description of the pictures at Ferrara, by C. Barotti, there are mentioned two altar-pieces by this master, in the church of the Oratorio della Penitenza in that city, one representing 'The Immaculate Conception,' the other 'The Adoration of the Magi.'

BOWER, Edward, is known as the painter of a portrait of Charles I., 'The King seated at his Trial,' in the possession of Mr. W. H. Pole Carew, and of Lord Fairfax and other celebrated men. Some of his works were engraved by Hollar.

BOWLER, Thomas William, a landscape painter, lived for some years at the Cape of Good Hope, and published a series of views of Cape Town and its neighbourhood. He afterwards visited Mauritius, and brought home many drawings taken in that island. He died in 1869.

BOWLES, Thomas, an English engraver, was born in London about the year 1712. He published a set of thirty views of the public edifices in and near London, of which some of the plates were engraved by himself, the others by Fourdrinière, Vivares, and others; among them are:

A View of London from the Thames. 1751.
Somerset House. 1753.
Greenwich Hospital. 1745.
The Rotunda at Ranelagh. 1751.
The Royal Exchange.
St. Mary-le-Bow.

BOWNESS, William, was born at Kendal in 1809. He was an exhibitor in the Suffolk Street Gallery and at the Royal Academy from 1841 to 1855, sending portraits and occasionally figure subjects. He died in 1867.

BOWRING, Benjamin, an English portrait painter in oil and miniature, exhibited at the Royal Academy from 1773 till 1781.

BOWYER, Robert, born in 1758, was a celebrated miniature painter in the reign of George III., and was much patronized by the Court. He published a 'History of England,' with portraits, which bears his name. He died at Byfleet in 1834.

BOXALL, Sir William, was born on the 29th of June, 1800, at Oxford, and received such education as his father, a supervisor of excise, was able to afford at the Grammar School at Abingdon. As he early showed a love and ability for drawing, he was sent to London, and in 1819 obtained admission into the Art Schools of the Royal Academy. About eight years later he went to Italy to study the works of the old masters, which laid a sure foundation for that judgment and discrimination on art matters which were afterwards of such eminent service to him. He returned to London in 1829, and in that year exhibited 'Milton's Reconciliation with his Wife,' and a portrait of Thomas Stothard; and thenceforth till 1866 he was a constant contributor to the annual exhibitions of the Royal Academy, sending in all no less than eighty-three works. Though for some years he continued to paint allegoric subjects, as for instance his 'Lear and Cordelia' and 'Hope,' yet he finally devoted himself to portraiture. Among the persons who sat to him were—Allan Cunningham, Copley Fielding, Landor, David Cox, Coleridge, Wordsworth, Frederick Huth, and the Prince Consort, Mrs. Hanbury Leigh, Miss Harriet Hosmer the American sculptor, Mrs. Cardwell, and Mr. and Mrs. Peto.

Soon after the death of Sir Charles Eastlake, in December 1865, Boxall was appointed director of the National Gallery. He was compelled, however, in 1874, to resign the directorship, the duties of which he had performed with judgment, discretion, and zeal, and in recognition received the honour of knighthood on the 24th of March, 1871. In 1852 he had been elected an Associate of the Royal Academy, and twelve years later he received the full membership, which he resigned in 1877. He was also an honorary member of the Academy of San Fernando at Madrid. He died in London on the 6th of December, 1879.

In the Diploma Gallery at Burlington House there hangs his portrait of John Gibson, the sculptor, painted in 1863, and exhibited in the following year; in the National Gallery he is represented by a single work, and that neither typical nor a masterpiece. It is entitled 'Geraldine,' and represents a lady at her toilet; it was exhibited at the Royal Academy in 1850.

BOYCE, G. S., born in 1826, was educated as an architect, and articled to Mr. Little. He travelled largely on the Continent, and made careful studies of various styles of architecture; but, on meeting David Cox at Bettws-y-Coed in 1849, he took up landscape art, though he did not exhibit till 1853. In 1864 he was elected an Associate of the old Water Colour Society, but waited fourteen years for full membership. He was one of the founders of the Hogarth Club; and was a great friend and admirer of the late Dante G. Rossetti, and brother-in-law of H. T. Wells, R.A. He retired in 1893, dying three years later.

BOYCE, Johanna Mary. See Wells.

BOYCE, Samuel. The name of this engraver is affixed to a portrait of Edward Russell, Earl of Orford. He died in 1775.

BOYDELL, John, who was born at Dorrington, in Shropshire, in 1719, was the son of a land-surveyor, who brought him up to his own profession, which he followed until he reached the age of twenty. Having at that period accidentally met with Badeslade's views of different country seats in England, particularly one of Hawarden Castle, with which he was well acquainted, he determined to learn the art of engraving. With this resolution he came to London, and bound himself a pupil to Toms, the engraver of the plate he had so much admired. Under that artist he applied himself with great assiduity for six years. On leaving his instructor, his first publication was a set of six views near London, which, on account of there being a bridge in each of them, was called 'The Bridge Book.' He afterwards engraved many plates of views in England and Wales, which he published in one volume, at the price of five guineas. This publication may be regarded as the basis on which he raised the structure of his future eminence, and, as he used himself to express it, was the first book that ever made a lord mayor of London. By the profits of this work he was enabled to commence that encouragement to young artists which he afterwards carried to so laudable an extent. The art of engraving was at that time at a very low ebb in England, and the collectors of prints were in the habit of receiving them from abroad. It may be very justly attributed to the persevering industry of Boydell that it was carried to such perfection as to occasion the works of British engravers to be sought after through every

part of Europe. The distinguished success which crowned the labours of this extraordinary man in the promotion of engraving served only to excite him to further projects for the advancement of the arts; and he formed an extensive and liberal plan for the encouragement of painting in his prodigious undertaking—the illustration of Shakespeare, with engravings from pictures painted by the most eminent English artists. It is said to have been Boydell's intention to have bequeathed the Shakespeare Gallery of Paintings to the public, but the disastrous consequences of the French Revolution, which operated very prejudicially to his extensive concerns, made it necessary for him to apply to Parliament to dispose of it by lottery. His application was acceded to. In 1774 he was elected alderman of his ward, and in 1791 served the office of lord mayor with great distinction. Boydell lived to the advanced age of 86, respected by all who knew him. He died in 1804.

The extent of Boydell's labours may be estimated from the fact that he issued 4432 plates, which were published in forty-eight folio volumes, of which twenty-six volumes were occupied with the English school, fourteen with the Italian, six with the Dutch and Flemish, and two with the French school.

BOYDELL, JOSIAH, who was born at Stanton, in Shropshire, in 1750, was nephew of John Boydell. He painted a few pictures for the edition of Shakespeare published by his uncle, which were fairly well executed. He also exhibited portraits and other works at the Academy from 1772 to 1779. He was an alderman of London, and Master of the Stationers' Company. He died at Halliford in 1817.

BOYER, JEAN BAPTISTE, Marquis D'AGUILLES, a French nobleman, was born at Aix, in Provence, in 1650, and was procurator-general of the parliament of that town. His love of the arts led him into an intimacy with the principal artists of his time, particularly with Puget, the celebrated sculptor, with whom he went to Italy, and formed a large collection of pictures, sculpture, &c., of which he published the prints in two volumes; six of the plates were engraved by himself. He also amused himself with painting, for which he is said to have had an excellent taste. He died at Aix in 1709. Some of his plates are executed with the graver, the others scraped in mezzotint. Among others we have by him:

The Marriage of St. Catharine; *after Andrea del Sarto;* with the graver.
Two figures of Christ; on one plate; the same.
Two Landscapes; *after Brecourt;* the same.
St. John the Baptist; *after Manfredi;* mezzotint.
Bust of a Man; the same.

BOYNE, JOHN, born in the County Down about 1750, is known as a water-colour painter of some repute. He was apprenticed to Byrne, the landscape engraver, but it is said led a wild kind of life. He died in 1810. A drawing by him, 'A Meeting of Connoisseurs,' is in the South Kensington Museum.

BOYS, ANDRÉ. See BOUYS.

BOYS, H. DU. See DU BOYS.

BOYVIN, RENÉ. See BOIVIN.

BOZÄUS. See WOEIRIOT.

BOZE, JOSEPH, a French portrait and miniature painter, was born at Les Martigues (Bouches-du-Rhône) about 1746. He painted the portraits of Louis XVI. and Marie Antoinette, and, being devoted to the court and the royal family, narrowly escaped the guillotine. He was thrown into prison, but the fall of Robespierre set him at liberty, and he came to England, where he remained until the restoration. He died in Paris in 1826. His own portrait is among his drawings in the Louvre.

BOZZATO, IL. See PONCHINO.

BRABANT, HENRI BELLECHOSE DE. See BELLECHOSE.

BRACCIOLI, GIOVANNI FRANCESCO, who was born at Ferrara in 1698, was first a scholar of Giacomo Parolini, but afterwards went to Bologna, and studied under Giuseppe Crespi. On his return to Ferrara he was employed in painting for some of the churches and convents. In the oratory of the Theatines is an altar-piece by this master, representing 'The Annunciation;' and in the church of St. Catharine there are two pictures, one 'The Flagellation,' and the other 'Christ crowned with Thorns.' According to Barotti, these are his best works. He died at Ferrara in 1762.

BRACELLI, GIOVANNI BATTISTA, an Italian painter and engraver, was born at Genoa about 1584. He was a scholar of Giovanni Battista Paggi, and painted historical pictures in the style of his master. He engraved the plates for an architectural work published at Rome by Giacomo Borozzio. They are executed in a neat, stiff style. He died young, in 1609.

BRACQUET, PHILIPPE, a French historical painter, was born at Douai at the commencement of the 16th century. He was an artist of merit, and worked at Valenciennes in 1558.

BRADEL, P. JEAN BAPTISTE, a French draughtsman and engraver, was born in Paris about 1750. He was chiefly employed in engraving portraits, which are neatly executed, and which include the following plates:

Pope Benedict XIV.
Pope Clement XIV.
Madame Louise, of France.
Louis François Gabriel de la Motte, Bishop of Amiens.
General Paoli.
Prosper Jean de Crébillon.
Jean Bart, Admiral.
The Chevalier d'Eon.
An allegorical subject; inscribed *Trinus et unus.*
A Boy playing on the Tambour de Basque.

BRADLEY, WILLIAM, was born at Manchester in 1801. Left an orphan when only three years of age, he commenced life as an errand boy, but his innate taste for drawing prevailed over all impediments, and at sixteen years of age he began practice as an artist, taking portraits at one shilling each, and advertising himself as "portrait, miniature, and animal painter, and teacher of drawing." He had a few lessons himself from Mather Brown, then in high repute at Manchester; and at the age of twenty-one went to London, where he was fortunate enough to obtain an introduction to Sir Thomas Lawrence, who gave him encouragement. After remaining some years in the metropolis, in the course of which time he paid occasional visits to Manchester, he finally, in 1847, settled down in the latter town; where, as in London, he enjoyed a large share of patronage. Amongst the portraits painted by him are those of Lords Beresford, Sandon, Denbigh, Bagot, and Ellesmere; Sir E. Kerrison, John Gladstone, B. Heywood, James Emerson Tennent; Col. Currieton, C.B., Col. Anderton, the Rt. Hon. W. E. Gladstone, Sheridan Knowles, W. C. Macready, &c. As an artist Bradley undoubtedly possessed high talent. His heads are remarkable for skilful drawing, and he

was not second to any man of the day in producing a striking and intellectual likeness. During his later years his health failed, his mind was affected, and he lost the money he had made in his early career. He died in 1857.

BRAED, NICOLAAS, was a Dutch engraver, who flourished from the year 1600 till about the year 1630. He engraved several plates from the designs of Hendrik Goltzius and Jakob Matham. His name is also affixed to a small upright plate, representing 'Christ before Pilate,' after Tintoretto.

BRAEKELEER. See DE BRAEKELEER.

BRAKENBURG, RICHARD, was born at Haarlem in 1650. He was first instructed in art by Mommers, a landscape painter, but he afterwards became a scholar of Bernard Schendel, whose style was more suited to his genius. He painted similar subjects to those of his master, representing merry-makings and drunken assemblies. His pictures are painted with facility, although they have the appearance of being very highly finished; and he perfectly understood the management of chiaroscuro. His greatest defect is his incorrect drawing of the figure. He died at Haarlem in 1702. The Vienna Gallery has two 'Peasant Scenes' by him, the Berlin Museum one, and the Amsterdam Gallery one. In the Brussels Gallery is a 'Children's Feast,' signed and dated 1698; and the Rotterdam Museum has a 'Doctor's Visit,' signed and dated 1696. In Windsor Castle are two good 'Artists' Studios' by him. He also sometimes practised the art of engraving.

BRAMANTE DA MILANO. See MILANO.

BRAMANTE DA URBINO. See LAZZARI.

BRAMANTINO. See SUARDI.

BRAMBILLA, GIOVANNI BATTISTA, was a native of Piedmont, and flourished about the year 1770. He was a scholar of Cavaliere Carlo Delfino, and acquired no mean reputation as a painter of history. There are some of his works in the churches at Turin, of which the most worthy of notice is a picture of the 'Martyrdom of St. Dalmazio,' in the church dedicated to that saint.

BRAMBINI, AMBROGIO, was a native of Italy, and flourished about the year 1580. Among other works he engraved a large plate, entitled 'Benedizione del Pontefice nella Piazza di San Pietro.' The composition consists of a great number of figures, and it is executed in a slight style, somewhat resembling that of A. Tempesta. It is from a design of C. Duchetti, and is inscribed *Ambrosius Bram. F.*

BRAMER, LEONARD, was born at Delft in 1596. In 1614 he started on a rambling tour, and went through France and Italy, in the latter of which he passed many years of his life. At Rome he was a member of the Colony of Dutch Artists, presided over by Elzheimer. He resided for some time at Florence and at Venice. On his return to Delft he founded a Guild of St. Luke, and adorned the meeting-hall with frescoes. He also decorated the Doelen, a public edifice in Delft. The date of his death is not recorded; he was still living in 1667. He painted historical subjects of a small size, which he ornamented with vases of gold and silver, imitated with a precision bordering on servility. His pencil is, however, light and spirited, and he was a perfect master of chiaroscuro. He also excelled in painting night-pieces with towns on fire, and caverns with the light coming from above, in the manner of Rembrandt, and this has led persons, unacquainted with the time in which he lived, to suppose he was a scholar of that master. A 'Descent from the Cross' by Bramer, in which the body of Christ was lighted by a sun's ray, after Rembrandt's manner, was formerly in the Museum of Rotterdam, but it perished in the fire. He also executed seventy-two indian-ink drawings of the 'Eulenspiegel,' and was to some small extent an engraver, three plates of his being mentioned, viz., 'Christ with Nicodemus,' a 'Musician,' and 'Still Life.' Among his best paintings may be noticed:

Delft.	*Town Hall.*	Archers.
Dresden.	*Gallery.*	Christ mocked (*signed and dated* 1637).
"	"	Solomon in the Temple.
"	"	Solomon and the Queen of Sheba.
Madrid.	*Gallery.*	The grief of Hecuba.
"	"	Abraham and the three Angels.
Vienna.	*Belvedere.*	Vanity.
"	"	Transitoriness.

BRAND, CHRISTIAN HÜLFGOTT, who was born at Frankfort-on-the-Oder in 1695, and studied under Agricola, left that town and settled, in 1720, at Vienna, where he became celebrated for his landscapes. He died at Vienna in 1756. The Belvedere has by him four pictures, landscapes with figures of cattle.

BRAND, FRIEDRICH AUGUST, the son of Christian Hülfgott Brand, was born at Vienna in 1735. He was a member of the Imperial Academy, and died at Vienna in 1806. He painted several historical subjects and landscapes, which are favourably spoken of by the German authors, and engraved some plates, both with the point and with the graver, in the use of which he was instructed by Schmutzer. Among others, we have the following by him:

The Breakfast; *after Torenvliet.*
A View near Nuisdorf.
View of the Garden of Schoenbrunn.
Banditti attacking a Carriage.
The Entrance to the Town of Crems.

BRAND, JOHANN CHRISTIAN, a German painter and engraver, was born at Vienna in 1723, and was instructed in art by his father, Christian Hülfgott Brand. He acquired great celebrity in Germany as a landscape painter, and was made professor of the Imperial Academy at Vienna in 1770. He died there in 1795. The Belvedere at Vienna has a 'Battle of Hochkirchen' by him, and six landscapes; and in the Darmstadt Gallery there is a picture of 'Fishermen on a Sea Coast.' He etched several plates of landscapes, in a spirited style, among them the following:

Eighteen of Landscapes, Heads, and Animals. 1786.
Four Landscapes, with Peasants.
Six other Landscapes, engraved in a different manner.

BRANDARD, E. P., born in 1819, was a younger brother of the eminent line-engraver, R. Brandard, to whom he was apprenticed in Islington as a lad. He was an ardent admirer of Turner, who often visited the studio to touch the proofs of his works. He engraved several: among them the 'Grand Canal at Venice,' as well as 'The Hay Wain,' and 'Salisbury Cathedral,' by Constable. He engraved a view of Balmoral Castle for Queen Victoria's 'Journal of the Highlands,' and contributed numerous plates to the Art Union of London. He exhibited many drawings at the Royal Academy and other galleries, and died on April 3, 1898.

BRANDARD, JOHN, a brother of Robert Brandard, was born at Birmingham in 1812. He was for many years well known as an excellent

lithographic artist. He designed many hundred illustrated title-pages for music in a pretty, though weak, style. He died in 1863.

BRANDARD, Robert, a landscape engraver, was born at Birmingham in 1805. He went to London in 1824, and entered the studio of Edward Goodall, with whom, however, he remained only a year. He engraved some of the subjects for Brockedon's 'Passes of the Alps,' Captain Batty's 'Saxony,' Turner's 'England and Wales,' and 'English Rivers,' and numerous plates for the 'Art Journal,' after Turner, Stanfield, Callcott, Herring, and others. His most important engravings on a large scale were Turner's 'Crossing the Brook,' 'The Snow-storm,' and 'The Bay of Baiæ.' He also published two volumes of etchings, chiefly landscapes, after his own designs. He occasionally exhibited small oil pictures at the British Institution, which were distinguished by a good feeling for nature and a healthy tone of colour. He died in 1862. 'Rocks at Hastings,' in water-colour, by him, is in the South Kensington Museum.

BRANDEL, Petr Jan, a Bohemian painter, was born at Prague in 1668. He was a scholar of Jan Schröter, and in four years surpassed his master. He gave proof of his ability in many pictures painted for the churches and other public edifices at Prague and Breslau. He died in the greatest poverty at Kuttenberg in 1735. In the Belvedere at Vienna is a picture of 'The Woman taken in Adultery,' by him.

BRANDENBERG, Johann, was born at Zug, in Switzerland, in 1660. He was the son of Thomas Brandenberg, a painter, by whom he was instructed in the art. On the death of his father he was taken under the protection of the Count of Ferrara, who took him to Mantua, where he was so struck with the fine works of Giulio Romano that he applied himself with great diligence to studying and copying them. On his return to his native country he gave convincing proof of the advantage his study had been to him in pictures he painted for the churches of the different towns in Switzerland. He painted pastoral subjects in fresco on the ceiling of the concert-room at Zurich. His historical pictures are well composed, correctly drawn, and vigorously coloured. He died in 1729.

BRANDES, Georg Heinrich, was born at Bortfeld, in Brunswick, in 1803, and learned the rudiments of painting under the guidance of F. Barthels at Brunswick. From 1823 to 1825 he attended the Academy of Munich, where he first devoted himself to historic painting under the tuition of Cornelius, but afterwards turned his attention to landscapes. On quitting the Academy he proceeded to the Tyrol. His pictures from the Bavarian mountains won him a reputation by their grandeur of disposition and effective colouring. In 1830-31 he visited Italy, and passed much of the time in Rome. On his return he settled down in Brunswick, and became a teacher of painting and design as well as gallery inspector at the Ducal Museum. In 1845, together with Neumann, he restored the old mural paintings in Brunswick Cathedral. He died at that city in 1868. The following are among his most important works:

View near Rome.
Subiaco.
The Inundation.
Landscape in the Harz Mountains during a Thunderstorm.
View near Salzburg (*in the New Pinakothek at Munich*).

BRANDI, Domenico, a painter of birds, animals, and landscapes, was born at Naples in 1683, and died in 1735 or 1736. He was painter to the Viceroy of Naples. In the Madrid Gallery is a landscape with herdsmen and cattle by him; the Bordeaux Museum also has a landscape attributed to him.

BRANDI, Giacinto, was born at Poli, near Rome, in 1623. He was first a scholar of Giovanni Giacomo Sementi, of Bologna; but he afterwards studied under Lanfranco. In the early part of his life he painted some admirable pictures in the style of that master, but from his love of pleasure and expense he was frequently obliged to finish his works in a negligent way for the sake of despatch. In his best pictures we find a grand style of composition, a firm and free handling, a fine character in his heads, and even a vigorous colour. This is not, however, the case with the majority of his pictures, which are frequently feeble in effect and incorrect in design. He was head of the Academy of St. Luke, and was made a knight of the order of Christ. His principal works at Rome are, 'The Assumption of the Virgin, with St. John the Baptist, St. Silvester, and other Saints,' painted in the vault of San Silvestro; at the principal altar of the church of Gesù e Maria al Corso, 'The Crowning of the Virgin;' the vault of the church of San Carlo al Corso, representing 'The Fall of Lucifer;' in the church of San Rocco, 'St. Roch giving the Sacrament to the Plague-stricken.' He died at Rome in 1691. The Dresden Gallery possesses by him a 'Dædalus and Icarus,' and 'Moses with the Tables of the Law,' and in the Belvedere, Vienna, is a picture of 'Paul and Anthony, the first Hermits,' by him.

BRANDMÜLLER, Georg, an eminent Swiss painter, was born at Basle in 1661. He was the son of a member of the council, and his father possessing a collection of drawings and prints, Brandmüller evinced an early inclination for the art by copying some of them, and he was placed under the tuition of an obscure painter named Gaspar Meyer. When he was seventeen years of age he was sent to Paris, and had the advantage of studying under Le Brun, who found sufficient ability in his pupil to employ him to paint from his designs, in the works he was then engaged in at Versailles, and this he accomplished to the entire satisfaction of his master. On his return to Switzerland he was invited to the Court of Würtemburg, where he met with great encouragement. His genius was equal to the composition of grand historical subjects, which he treated with nobleness, and painted with great spirit and fire. One of his most esteemed works is a 'Descent from the Cross,' in the church of the Capuchins at Dornach. He also excelled in portrait painting, which he rendered more than usually interesting by the introduction of analogous and historical attributes. This artist is regarded in Germany as one of the ablest painters of his time, and probably would have left behind him a still more brilliant reputation if his talents had been permitted a longer career, but he died when still young in 1690.

BRANDT, —, a native of the Hague, who flourished about 1683, was a pupil of G. Netscher, and showed great talent in the manner of his master, but died at his birthplace in the flower of his age.

BRANDT, Albertus Jonas, born at Amsterdam in 1788, was a scholar of J. E. Morel, after whose death in 1808 he passed two years with G. van Os.

He painted dead game, fruit, and flowers. His works are deservedly esteemed. He died at Amsterdam in 1821.

BRANDT, R., a German engraver, flourished about the year 1660. His name is affixed to a middling-sized upright plate, from his own design, representing 'The Virgin and Infant Christ, with St. Joseph and an Angel.' It is etched in a style resembling that of Benedetto Castiglione, but the drawing is incorrect.

BRANSTON, ALLEN ROBERT, the son of a copper-plate engraver, was born at Lynn in 1778. When he was of age he went to London, and took lessons in wood-engraving, in which he quickly rivalled the best artists of the day. He illustrated Bloomfield's 'Wild Flowers,' published in 1806, a 'History of England,' published by Scholey, and other works. His best engraving is 'The Cave of Despair' in Savage's 'Hints on Decorative Printing.' He died in London in 1827.

BRANWHITE, CHARLES, who was born in 1818, was a native of Bristol, and a pupil of his father, a miniature painter. He formed a friendship with William Müller, with whom he studied, and by whose style he was much influenced. He frequently exhibited at the Society of Painters in Water-Colours, of which—at his death, which occurred in 1880—he had been a member for some years. His works are chiefly landscapes.

The Environs of an Ancient Garden. 1852. } *Received prizes from Glasgow Art Union.*
A Frozen Ferry. 1853. }
Ferry on the Thames (*London Univ. Exh.* 1862).

BRASCASSAT, JACQUES RAYMOND, was born at Bordeaux in 1805. He studied under Richard and Hersent. The Duchess de Berry presented him with £1000, to enable him to pass five years in Italy. In 1830 he turned his attention to animal painting, following the style of Paul Potter. He gained in 1828 a second class medal, and a first class in 1831; he was also made a Chevalier of the Légion d'Honneur in 1837, and became a member of the Institute in 1846. He died in Paris in 1867. The Louvre possesses a 'Bull' by him, signed and dated 1842, and a 'Landscape with Animals' of the year 1845; and three Landscapes are in the Bordeaux Museum.

BRASCH, M., was a genre painter who lived in the first half of the 18th century. He was at one time a pupil of Peter Horemans in Munich, but lived subsequently at Augsburg. He painted hunting scenes and conversation pictures; the latter in the manner of Horemans.

BRASSAUW, MELCHIOR, a native of Antwerp, flourished in the eighteenth century. A picture of 'The Prodigal Son,' in the Amsterdam Gallery, bears his signature.

BRASSEUR, ANTOINE, painter, was born at Lille in 1819, and brought up at the Comtesse Foundling Hospital. He gained a wide reputation as a restorer of pictures, following his calling at Cologne. On his death, in 1886, he left his large collection of pictures to the museum of his native town.

BRAUN, ADAM JOHANN, was born at Vienna in 1750, and was from 1789 a member of the Academy of Arts of his native city. He painted genre pictures in the style of Gerard Dou and Mieris; as well as portraits, among others that of a 'Lady at the Work-table,' (signed and dated 1785,) which is in the Belvedere at Vienna. He was also a clever restorer of paintings. He died at Vienna in 1827.

BRAUN, AUGUSTIN, (or BRUN,) was a painter and engraver who was born at Cologne about 1570, and died later than 1627. Of his works there are mentioned:

PAINTINGS.

Cologne, *Wallraf Museum*, The Martyrdom of St. Febronia; *Church of S. George*, Seven Pictures from the Passion; *St. Mary in Capitol*, Seven Pictures from the Life of St. Martin. Dresden, *Gallery*, Scenes from the Life of the Virgin—and of Christ.

ENGRAVINGS.

37 Scenes from the Life of the Virgin Mary; *after Albrecht Dürer and others*. St. Peter in a Ship with the Keys, 1596. A Memorial in form of an Altar, 1595.

BRAUN, BARTHÉLEMY, a French historical painter, was a native of Lorraine. He was working at Nancy in 1583, and became painter in ordinary to the Duke of Lorraine.

BRAUN, CASPER, who was born in 1807 at Aschaffenburg, first studied painting in the Munich Academy, and then turned his attention to wood-engraving, in which he received instruction from Brevières in Paris and Dessauer in Munich: and in this branch of art he was very successful. He died in 1877.

BRAUNGART, J., a painter of landscapes and architecture, was born at Rottenacker, in Upper Swabia, in 1803, and died in 1849 at Esslingen. He has left some elegant productions, including views of the Frauenkirche at Esslingen and landscapes in the Tyrol.

BRAUWER. See BROUWER.

BRAUWERE, DE. See DE BRAUWERE, also BROUWER.

BRAY. See DE BRAY.

BRÉA, LODOVICO, a native of Nice, flourished about 1500. There are some of his works still to be seen in the churches in Genoa and the neighbourhood, which have remained nearly as fresh as when they were first painted. In Sant' Agostino is one of his best works, representing 'The Murder of the Innocents,' and a 'Coronation of the Virgin' (1513) is in Santa Maria di Castello. His pictures are generally signed with his name, and are dated from 1483 to 1513. According to Soprani, his works are well composed for the time, and his figures tolerably drawn and gracefully turned.

BREBES, J. B., was a French engraver, who executed in a neat style some plates after the designs of Ant. Desgodetz for the work entitled 'Les Edifices de Rome,' which was published in 1682. He also engraved some plates after Sébastien Bourdon, and other painters, but they are very indifferent.

BRÉBIETTE, PIERRE, a French painter and engraver, was born at Mantes in 1596. He studied under Lallemand, in his youth travelled in Italy, became painter to the king in 1637, and died in Paris between the years 1638 and 1650. He is said to have been a painter of some celebrity, but his works in painting are now unknown. Among other works he engraved several plates from his own designs, which are composed in a very agreeable style, and etched in a spirited and masterly manner. He marked his prints with the letters *PB* enclosed within a heart thus . The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

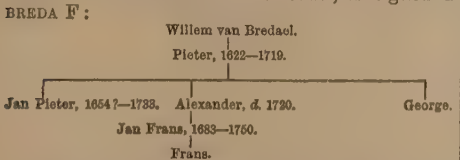
Pierre Brébiette, Calcographus, in a Border, with two Angels. François Quesnel, Pictor, with two figures of Painting and Fame. A set of various subjects; inscribed *Opera diversa a Peter Brebiette inventa*, 1638. The Nativity. The Adoration of the Magi; an unfinished plate. The Virgin Mary kneeling before the Infant Saviour, with two Angels. The Virgin, with the Infant Jesus sleeping. The Virgin, with the Infant crowned. Several Saints kneeling before the Virgin. The Conversion of St. Paul. The Martyrdom of St. Catharine. The Martyrdom of St. Sebastian. The Combat of the Lapithæ; a frieze. The Death of the Children of Niobe; a frieze, 1625. Thetis at her Toilet; a frieze. Sacrifice to Ceres; a frieze. Orpheus surrounded by Animals. Four oval plates of the Seasons. Ten friezes, of Bacchanalian subjects. Twelve friezes, of ditto; *after various masters*. Four friezes, of Marine Gods. The Holy Family, with St. John; *after Raphael*. The Holy Family, with St. John; *after Andrea del Sarto*. The Martyrdom of St. George; *after Paolo Veronese*. Paradise; *after Palma;* a grand composition, in two sheets; fine.

BRÈCE, JEAN MARIE DE, a French historical and portrait painter, was born at Brèce about 1502. This very skilful artist, who was likewise an engraver, flourished in Paris in 1530, and was employed at the Carmelite convent of Brèce in 1534.

BRECKELENKAMP (BRECKLINKAM, &c.). See BREKELENKAM.

BREDA, CARL FREDRIK VON, painter to the Swedish Court, was born at Stockholm in 1759. He was a pupil of Reynolds, and distinguished himself especially in portrait painting, on account of which he obtained the sobriquet of 'the Van Dyck of Sweden.' He obtained much praise for his 'Four Presidents at the Reichstag of 1810,' and the portrait of Lagerbring, at the Ritterhaus in Stockholm. His 'Belisarius' is another of his best paintings. He died in 1818. His son JOHAN FREDRIK BREDA, born in London in 1788, died at Stockholm in 1835, was also a painter.

BREDAEL. The following table shows the relationships of the various members of this family of artists. According to Kramm, the form BREDA is an error, but a picture in the Amsterdam Gallery, ascribed to Jan Frans van Bredael, is signed I BREDA F:



BREDAEL, ALEXANDER VAN, (not BREDA,) was a native of Antwerp, who painted Italian views, fairs, and markets with figures and cattle, which were held in some estimation at his time. He died in 1720. A 'Fête in Antwerp' signed ALEXANDER VAN BREDAEL. F. is in the Lille Gallery.

BREDAEL, JAN FRANS VAN, (not BREDA,) the son of Alexander van Bredael, was born at Antwerp in 1683, and was instructed in art by his father. He attached himself to study and copy the works of Philips Wouwerman and Jan Brueghel, and was the most successful of the imitators of the former. He visited England with Rysbrack the sculptor. His pictures became in vogue, and after a residence of a few years he returned to Flanders amply remunerated for his labours. In 1726 he was made director of the Academy of St. Luke at Antwerp. When Louis XV. made his entry into Antwerp in 1746, he was pleased with the works of this artist, and ordered four of them to be purchased for him; and the example was followed by many of the attendant courtiers, who liberally paid for all the pictures he could finish. The works of Bredael have little claim to originality, being entirely composed and painted in undisguised imitation of Wouwerman; but he never came near his model, either in the purity of his colour or the exquisite touch of his pencil. His skies and distances are as blue as the admirers of gaudiness can wish them. The Dresden Gallery has two works by him—a 'Horseman having his Steed shod,' and a 'Hawking Party;' a 'Military Camp' by him is in the Louvre, and a 'View of a Village' is in the Amsterdam Gallery. He died at Antwerp in 1750.

BREDAEL, JOZEF VAN, a Flemish painter, born at Antwerp, August 14, 1688, painted landscapes, but was best known as a copyist of the works of Brueghel, Wouvermans, and others, for the picture-dealer Jacob de Witte. In 1736 he settled in Paris, where he became painter to the Duke of Orleans. He died in Paris in 1739. There is a river landscape by him in the Rijks Museum at Amsterdam.

BREDAEL, PIETER VAN, was born at Antwerp in 1622, and entered the Guild in 1650. It is not said under whom he learned the art, but he imitated the works of Jan Brueghel, in whose style he painted small landscapes, with figures neatly touched and well coloured. He passed some time in Spain, where his pictures were much admired. From the objects he introduced into his landscapes, it is very probable he had been in Italy, as they represent the ruins of architecture in the environs of Rome. He died at Antwerp in 1719. The four works attributed to him in the Vienna Gallery are stated to be by another painter. Two Italian landscapes with figures by him are in the Academy at Bruges, and one is in the Hague Gallery.

BRÉE, MATTHEUS IGNATIUS VAN, born at Antwerp in 1773, was instructed by Regemorter; he afterwards went to Paris, and after having obtained by a 'Cato in Utica' the second prize for Rome, he went to that city in 1797—returning to his native country in 1804. His conceptions are frequently poetical, and his compositions graceful, delineated with a light, free, and spirited pencil; but his colouring is rather too florid in some instances. Among his most important works are 'The Patriotism of the Burgomaster Van der Werft,' in the Town-Hall at Leyden, and 'The Death of Rubens,' in the Museum at Antwerp. He brought forward some of the most eminent of the later Flemish painters, among whom are Wappers and De Keyser. Van Brée died at Antwerp in 1839.

BRÉE, PHILIPPUS JACOBUS VAN, scholar of his brother Mattheas, was born at Antwerp in 1786. He studied at Antwerp, in Paris (where he became a scholar of Girodet), and at Rome; and also visited Germany and England. He employed himself on historical, fancy, and architectural subjects. Of the last, the Belgian Government purchased his 'View of the Interior of the Church of St. Peter at Rome,' and presented him with a gold medal in addition to the price. He was made conservator of the Museum at Brussels, where he died in 1871.

BREEMBERG. See BREENBERGH.

BREEN, GISBERT, or CLAES, VAN, a Dutch engraver, flourished about the year 1600. His plates

are executed entirely with the graver, in a neat manner, resembling the style of Jacob de Gheyn, but inferior in every respect, though not without considerable merit. We have the following plates by him:

The Portrait of James I., with the Queen and Prince of Wales.
Six, of subjects from the Lives of young Libertines; *C. V. Breen f.*
A Woman carrying a Basket of Eggs to Market, with a Man with a Basket of Fowls; *after Claus Cock.*
A Man and Woman walking, followed by a figure of Envy; *after the same.*
An Ass that is washed recompenses the trouble by kicking and biting; *C. van Mander pinx. G. v. Breen sc.*
Two young married Persons dissipating their Dower; *the same.*
The Companion, representing them reduced to Misery; *the same.*
A Concert; *after Sbrassen.*

BREENBERGH, BARTHOLOMEUS, (or BREEMBERG,) an eminent Dutch painter, who was known in France and Italy by the name of BARTOLOMÉ, was born at Utrecht about 1620. The name of his instructor has not been recorded, but he studied the works of Poelenburg with great assiduity, and he was ranked among the most promising artists of his country before his departure for Italy, where he lived the greatest part of his life. The environs of Rome are so many living pictures for the contemptation of the artist; and the beautiful sites of Albano, Frescati, and Tivoli are naturally the haunts of the intelligent landscape painter. This delightful scenery furnished the subjects of his pictures, which he decorated with figures, generally representing some subject of Bible history. There is an elevated style in the arrangement of his works, and he seems to have inhaled the taste of Italy with the atmosphere he breathed. In some of his works he imitated Titian and the Carracci. His pictures have nothing of the characteristic vulgarity of his country. His best works are small; when he attempted a larger scale he was less successful. There is great suavity in his colouring, and his pencil is exquisite and delicate. He was still living in 1663. Of his works, which are seen in many European galleries, we may notice three Landscapes with Ruins, in the Dulwich Gallery; six landscapes (some with subjects introduced) in the Louvre; a 'Monk praying' in the Munich Gallery; a 'Landscape with Ruins and Cattle' at Vienna; and 'Joseph selling Bread during the Famine in Egypt' (signed and dated 1644) in the Dresden Gallery—a good example of his historical pictures. Breenbergh also etched several plates from his own designs with great spirit and intelligence; they are highly esteemed, and good impressions of them are now scarce. He usually marked his plates with the initials of his name, with an *F.* for *fecit*, thus, *B. B. F.* One of his plates is marked with the cipher . We have by him:

Twenty-four of Landscapes, with Ruins, Figures, and Animals; inscribed *Verschiden verfallen Gebouden*, with his portrait.
Another set of twelve; entitled *Antiquities of Rome.*
A Landscape; marked with the above-mentioned cipher.
Joseph delivering Corn in Egypt; inscribed *Erat fames*, &c.; *B. B. F.*
The Martyrdom of St. Laurence; same mark

BREGEON, ANGELICA, an ingenious lady, was, according to Basan, the wife of Jean Baptiste Tillart, a French engraver. She executed some plates with the point and graver, among which is a print representing a youth drawing, after Carle van Loo.

BREKELENKAM, QUIRYN, (or BREKLINKAM, not BREKELENCAMP, nor BRECKELENKAMP,) a Dutch painter, was born probably at Swammerdam, near Leyden. He was a scholar of Gerard Dou, though he did not attach himself to the high finishing of that master, but adopted a style formed on a mixture of the manner of Dou with that of Rembrandt. He was established at Leyden in 1648, in which year he was received into the Guild of St. Luke, and in that city he spent the remainder of his life. He had two wives and nine children. His signed works extend from 1653 to 1669. His pictures represent the interior of Dutch cottages, with figures. There is a very natural expression in the airs of his heads, his touch is light and spirited, and he was well acquainted with the principles of chiaroscuro. His works are found in the choicest collections in Holland, and are held in considerable estimation in this country. The following are some of his principal works:

Amsterdam.	*Museum.*	Interior.
"	"	The Fire Corner. 1664.
"	"	The Mouse-trap. 1668.
"	*Six Coll.*	The Three Ages.
Augsburg.	*Gallery.*	The Coppersmith. 1654.
Berlin.	*Gallery.*	The Vegetable-seller. 1661.
Brunswick.	*Gallery.*	Old Woman with Vegetables; *and others.*
Paris.	*Louvre.*	A Monk writing.
"	"	The Consultation.
Petersburg.	*Hermitage.*	A Hermit. 1660.
"	"	The Disappointed Drinker.

BREMDEN, DANIEL VAN, who flourished at the Hague in the first half of the 17th century, was a Dutch engraver of little note. He worked with the graver in a neat but tasteless style. There is a small plate by him of 'Ladies and Gentlemen at an Entertainment,' after De Vlieger; besides some plates after A. van der Venne, and some portraits.

BRÉMOND, JEAN FRANÇOIS, a pupil of Ingres and Couder, was born in Paris in 1807. He produced some excellent portraits as well as historical pictures. His death occurred in Paris in 1868 Among his paintings are:

Portrait of his Daughter.
St. Francis of Assisi.
St. Catharine of Alexandria.
The Entry of Christ into Jerusalem.
Susannah in the Bath.

BRENDEL, HEINRICH ALBERT, who was born at Berlin in 1827, studied in the academy of his native city, and under Wilhelm Krause. In 1851 he went to Paris, and studied under Couture and Palizzi; thence to Italy, and home to Berlin in 1853, completing his studies under Steffeck. For the next ten years he resided principally in Paris, and worked in the summer months at Barbison, in the forest of Fontainebleau, which was also the scene of the labours of Millet, Rousseau, Diaz, Troyon, and other artists; and he continued, till 1869, to visit Barbison in the summer, after he removed in 1865 to Berlin for the winter. In 1868 he was made a member of the Berlin Academy, and in 1875 became Professor at the Art School of Weimar. He died in 1878. His first works were sea-pieces, but he afterwards devoted himself to animal painting (more especially horses and sheep), in which he was very successful. He received medals at various exhibitions at Paris, Berlin, Munich, Vienna, and Nantes.

Berlin. *Gallery.* Return to the Village.
Paris. *Luxembourg.* Sheepfold at Barbison (*exhibited at the Salon in* 1863).

BRENET, NICOLAS GUY, a French historical painter, the son of Guy Brenet, an engraver, was born in Paris in 1728. He was admitted into the Academy in 1763, and became an Academician in 1769, on which occasion he presented his picture of 'Theseus finding the arms of his father Ægeus,' which, together with his 'Generosity of Bayard,' is now in the Louvre. There are likewise some paintings by him at Versailles. He also etched two plates, which are now very rare. Brenet was one of the first masters of Baron Gérard and of Taunay: he was nominated assistant-professor in the Academy in 1773, and professor in 1778. He died in Paris in 1792.

BRENNAN, MICHAEL G., who was born at Sligo, studied in the schools of the Royal Dublin Society and of the Hibernian Society, and subsequently in Italy. He exhibited for some years at the Royal Academy. He died in 1871 in Algiers. In the Dublin Gallery are two views at Capri by him.

BRENTANA, SIMONE, was born at Venice in 1656, but resided principally at Verona. He formed his style by an assiduous study of the works of Tintoretto, whose bold and vigorous manner he preferred to more finished and laboured productions. To the fire of Tintoretto he added something of the dignity of the Roman school. Few of his pictures are in private collections, as he was chiefly employed by the sovereigns of his time, and for the churches. One of his finest pictures is 'The Martyrdom of St. Sebastian, who is crowned by an Angel,' in the church dedicated to that saint.

BRENTEL, FRIEDRICH, a German engraver and miniature painter, was born at Laugingen in 1580, and became a citizen of Strassburg in 1601. His principal work is a set of plates for 'The Funeral of Charles III., Duke of Lorraine,' published at Nancy about 1610. They are from the designs of Claude de La Ruelle and Jean La Hire, and are etched in a slight, spirited manner. Other noticeable plates of his are a 'View of the large Hall at Stuttgart' (1619), and 'John Frederick I., Elector of Saxony' (1609). He died at Strassburg in 1651. The prints of Brentel are etched with a very light point; and his monogram is found on a series of landscapes ornamented with historical subjects and rich borders, and bearing the dates 1617 and 1619. There are proofs of these borders without the landscapes and figures.

BRESCIA, GIOVANNI ANTONIO DA, was an engraver of the 15th and 16th centuries, and is said to have been a brother of Giovanni Maria da Brescia. It is probable that he learned engraving in the school of Andrea Mantegna, as his plates are executed precisely in the style of that artist, though they are neater and more finished. He wanted, however, his instructor's correctness of drawing. His attempt to imitate Albrecht Dürer was without success. He engraved thirty-seven plates, which he signed with the cipher

The following are the most important:

The Virgin suckling the Infant Jesus; *Jo. An. Br.*
The Virgin adoring the Infant, St. Joseph sleeping; *same mark.*
The Scourging of Christ; *Jo. Anton. Brixian.* 1503. There are second impressions of this plate; dated 1509.
Hercules and Antæus; *Jo. An. Bx.*
Hercules strangling the Lion; inscribed *D. Herc. invicto.*
A naked Woman and Child, with a Satyr playing on a Pipe; marked 1507; *Jo. An.* BX.
A white Horse, the same as that engraved by Albrecht Dürer; *I. A. Brix.* 1505.
A grotesque; below, a Satyr and a Woman; inscribed, *Victoria Augusta; Jo. An.*
A Holy Family, with SS. Elisabeth and John; *after Mantegna.*
An Entombment; *copy after the same.*
Mary with Saints; *after Raphael.*

BRESCIA, Fra GIOVANNI MARIA DA, was born at Brescia in the latter part of the 15th century. He was brought up a goldsmith, a profession at that time connected with the arts; and, after studying painting and engraving for some time, he became a monk of the order of the Carmelites at Brescia, and painted several pictures for the church of his monastery, and in the cloister some fresco works, representing subjects from the history of Elijah and Elisha. He also engraved some plates, which are executed in a manner that appears to be a feeble mixture of the style of Marc-Antonio and Andrea Mantegna. We have by him the following plates:

The Virgin and Infant Jesus, the Virgin holding a Book.
The Virgin and Infant in the Clouds; a circular plate, with a Latin dedication and his name; *Fr. Jo. Ma. Brix. Carmelita dicavit.* M.D.II.
St. Gregory resuscitating a Youth; inscribed *opus Fr. Jo. Mariæ Brixensis or. Carmelitarum.* M.CCCCC.II.
The History of the Emperor Trajan; on a Balcony at the upper part of the plate is seen the Pope, and the words *Divus Gregorius;* and at the top *opus Fr. is Jo Mariæ Brixensis or. Carmelitarum.* M.CCCCC.II.
Three Monks of the Order of the Carmelites. 1512.

BRESCIA, LEONARDO, was, according to Barotti, a native of Ferrara, and flourished about the year 1530. There are many of his pictures in the churches and convents of that city, the most esteemed of which are 'The Assumption of the Virgin,' in the church of Il Gesù; 'The Annunciation,' in the Madonna del buon Amore; and 'The Resurrection,' in Santa Monica. It is supposed that he died in 1598. Artists of the name of Brescia are very numerous; there are thirty so named in Zani.

BRESCIANINI DA SIENA. See PUCCINELLI.

BRESCIANINO DELLE BATTAGLIE, IL. See MONTI, FRANCESCO.

BRESCIANO, GIOVITA, called BRESCIANINO, is said by Cozzando to have been a native of Brescia, and a scholar of Lattanzio Gambara. He was a reputable historical painter, both in oil and in fresco. He flourished about the year 1580.

BRESCIANO, GIR. See SAVOLDO, also MUZIANO.

BRESCIANO, PIETRO. See AVOGADRO.

BRESCIANO, VINC. See FOPPA.

BRESSANO, GIR. See MUZIANO.

BRETEUIL, JACQUES LAURE, Comte de, a French nobleman, was a great amateur of the arts, who, according to Basan, between 1730 and 1750, etched several plates after Berchem and other masters.

BRETHERTON, CHARLES, the son of James Bretherton, was born about the year 1760. At an early age he gave proof of the most promising talents as a designer and engraver. He executed several plates of portraits for Walpole's 'Anecdotes,' as well as views and landscapes, which possess great merit; and he produced some charming drawings of his own composition, one of which, representing 'Kate of Aberdeen,' was engraved by Tomkins. He died at an early age in 1783.

BRETHERTON, JAMES, an English engraver, distinguished himself by several etchings and plates in aquatint, from the designs of H. W. Bunbury, and other masters, as well as from his own compositions. His works are dated from 1770 till 1790.

BRETON, FRANÇOIS PIERRE HIPPOLYTE ERNEST, a French artist and archæologist, was born in Paris in 1812. He studied under Regnier, Watelet, and Champin, and exhibited some landscapes at the Salon. He contributed to Gailhabaud's 'Monuments anciens et modernes,' and in 1843 published 'Monuments de tous les Peuples.' His latest works were 'Pompeia,' 1855; 'Athènes,' 1861; and 'L'Alhambra,' 1873. He died in Paris in 1875.

BRETSCHNEIDER, ANDREAS, a German engraver, etcher, and designer, was born at Leipsic about 1578, and was working there up to 1640. Among his best engravings may be cited:

A Nobleman in Spanish clothing.
Christ on the Cross. 1601.
Gustavus Adolphus on horseback.
Eleven views of the Festivities at Dessau in 1614.
Thirty woodcuts of Biblical Representations.

BRETSCHNEIDER, JOHANN MICHAEL, who was born at Aussig, in Bohemia, worked at Prague in the early part of the eighteenth century. A 'Musical Entertainment' by him is in the Pinakothek at Munich.

BRETT, JOHN, marine painter, born in 1830. He was greatly influenced in early life by the writings of Ruskin, and the whole Pre-Raphaelite movement, as exhibited in his works, 'The Stonebreaker,' shown in 1858, and 'The Val D'Aosta,' in the following year. After 1870 he turned his attention to the sea-shore of the south of England, producing luminous skies and calm seas. Among his most powerful works we can name, 'Spires and Steeples of the Channel Isles' (1875), 'Mount's Bay' (1877), 'Cornish Lions' (1878), and 'Britannia's Realm,' bought by the Academy in 1880. His 'Sere and Yellow Leaf' was exhibited in 1895, and he died in 1902. P. P.

BRETT, JOSEPH WILLIAM, the son of a clergyman, was born in 1816. He was one of the competitors for the decoration of the Houses of Parliament, and sent in a cartoon of 'King Richard forgiving the Soldier who shot him,' which was unsuccessful. He died by his own hand at Chelsea in 1848.

BREU, JÖRG (or BREW, or PREW),—who flourished at Augsburg from about 1512 to 1530, and died there in 1536,—was a painter and draughtsman on wood, whose style was influenced by Hans Burckmair. A Madonna and Child by him (formerly wrongly ascribed to Burckmair) is in the Berlin Gallery; it is signed with his monogram, and bears the date 1512; and the 'Battle of Zama,' by him, is in the Pinakothek at Munich.

BREUGHEL. See BRUEGHEL.

BREUIL. See DUBREUIL.

BREUKELAAR, HENDRIK, a Dutch artist of great promise, was born at Amsterdam in 1809, and was instructed by C. and J. A. Kruseman. He painted the picture of 'Van Speyk at the tomb of De Ruyter,' and others, which gained him the applause of his countrymen. His works are not numerous, owing to his early death, which occurred in 1839.

BRÉVIÈRE, LOUIS HENRI, born at Forges-les-Eaux in 1797, was a French wood-engraver, to whom is due the honour of having revived the art of wood-engraving, which had been neglected in France since the 17th century. His works number about 3000, and among them may be especially noticed the Palais de Gaillon, the arch of the Gros-Horloge at Rouen, and his engravings from the designs of Chenavard, Grandville, Meissonier, Descamps, Fragonard, Girardet, Français, Tony Johannot, Raffet, Devéria, Gavarni, Gustave Doré, Bertall, and others. He died at Hyères in 1869.

BREW. See BREU.

BREWTNALL, EDWARD FREDERICK, was born in 1846. As a painter in water-colours he exhibited first in 1868 at the Royal Society of British Artists a picture entitled 'Post Time.' The following year appeared 'Missing,' and in 1872 'Chestnuts.' He was elected a member of that Society in 1882. He made his first appearance at the exhibitions of the Royal Society of Painters in Water-Colours in 1875 with four pictures, and in 1883 became a full member of the Society. His pictures there exhibited include—'When Love was Young' (1878), 'The Honeymoon' (1880), 'The Visit to the Witch' (1882), 'Blue Beard's Wife' (1884), 'The Ravens' (1885), 'Where to Next?' (1886), 'On the Wing' (1888), 'The Red Fisherman' (1891), 'The Shell' (1894), 'The Fisherman and the Genie' (1897), and 'La Vie de Bohême' (1900). He painted also in oils, and latterly contributed to the Royal Academy among others the following—'Merely Players' (1898), 'On the Embankment' (1899), and 'The Inn by the Sea' (1900). He died in 1902.

BREYDEL, FRANS, was born at Antwerp in 1679, and was instructed by Rysbraek, the landscape painter. He painted conversations and gallant assemblies, and also portraits of a small size, agreeably coloured and neatly touched. He passed a great part of his life at the court of Hesse-Cassel, where his works were much esteemed. He also visited England. He died at Antwerp in 1750. The Dresden Gallery has two signed works by him.

BREYDEL, KAREL, called 'Cavalier Breydel,' was a brother of Frans Breydel, and was born at Antwerp in 1677. He was also a scholar of Rysbraek, under whose instruction he remained three years. He afterwards went to Italy, and on his return painted at Nuremberg, Frankfort, Cassel, Antwerp, and Brussels, executing a number of landscapes, and views of the Rhine, in the manner of Griffier. He is more reputed as a painter of battles and attacks of cavalry, which are ingeniously composed, and painted with spirit, after the manner of Van der Meulen. The Museum of Brussels has two 'Cavalry Skirmishes' by him, and the Uffizi, Florence, two small landscapes, and the Cassel Gallery a 'Paradise' and a landscape. He died at Ghent in 1744.

BRIARD, GABRIEL, was a landscape and portrait painter of some grace and facility of hand, the master of Demarne, and the father of Mme. Le Brun. He visited Italy in 1749, became an Academician in 1768, and died in 1777.

BRICART, CLAUDE, a French engraver, who flourished about 1730. He executed several plates after J. B. Santerre and others.

BRICCIO. See BRIZZI.

BRIDELL, FREDERICK LEE, was born at Southampton in 1831. He very early showed a talent for painting, and at the age of fifteen began life in his native town as a portrait painter. Some of his works attracted the notice of a picture-dealer, who first employed him to reproduce por-

THE STONE-BREAKER — *Collection of James Barrass, Esq.*

traits, and then sent him to Munich and other continental cities to copy the works of the great masters. On his return to England he sent, in 1851, a picture, 'A Bit of Berkshire,' to the exhibition of the Royal Academy. This was followed by 'Mountains of the Tyrol' in 1856. Soon afterwards he went to Rome, where he married in 1858 the daughter of Mr. W. J. Fox, at that time member for Oldham, a lady of much artistic talent. In the following year he exhibited his finest work, 'The Coliseum by Moonlight,' which was afterwards included in the International Exhibition of 1862. His other important paintings were 'The Temple of Love,' from Spenser's 'Faerie Queene,' and 'Sunset on the Atlantic.' He worked with too much energy, and died of consumption in 1863. After his death forty of his best paintings were sold at Christie's, some of them realising £1000 each.

BRIDGFORD, THOMAS, an Irish portrait and subject painter, was born at Dublin in 1812. He studied and for a short time painted portraits in London, and for many years exhibited portraits and figure subjects at the Royal Academy (W. Mulready, R.A., and A. Cooper, R.A., in 1842). In 1844 he returned and settled at Dublin, where he became a member of the Hibernian Academy. He died on the 21st November, 1878. Amongst his works are :

The Arrest of Sir H. Slingsby.
An Irish Wake.
The Deserter.
Golden Moments.
Passing Shadows.

BRIERLY, Sir OSWALD WALTER, marine painter, son of a doctor was born at Chester on the 19th of May, 1817. He left the Academy of Henry Sass in Bloomsbury to study shipping at Plymouth, exhibiting first at the Royal Academy in 1839. Two years later he started round the world, settling for some years at Auckland. In 1851 he returned to England and accompanied the Allied fleets to the Baltic, and the Prince of Wales on his Nile tour. He also sailed with the Duke of Edinburgh in 1867–8, on the Galatea's trip round the world. 'Blake going on the Resolution' is his greatest work. He ceased exhibiting at the Academy in 1872, when elected member of the Royal Water-Colour Society. Appointed Marine Painter to Queen Victoria in 1874, he became Curator of the Painted Hall at Greenwich in 1881, was knighted in 1885, and died in London, 14th December, 1894.

BRIGGS, HENRY PERRONET, was born at Walworth in 1792, or 1791. He was related to the wife of John Opie, and, possibly through his influence, entered the Academy Schools at an early age. In 1814 he exhibited his first portrait at the Academy. Four years later he attempted an historical picture, 'Lord Wake setting fire to his Castle to prevent a visit from Henry VIII.,' and soon afterwards 'Othello relating his Adventures.' In 1826 he exhibited 'The First Conference between the Spaniards and Peruvians, 1531,' and in 1827, 'Juliet and her Nurse,' both of which are now in the National Gallery. He was elected an Associate of the Academy in 1825, and was made an Academician in 1832. Henceforth his talent was so much in demand for portraiture that, against his own wishes, he abandoned historical painting in favour of that more lucrative art. One of his finest works is 'Lord Eldon receiving the Degree of D.C.L. at Oxford.' He died in London in 1844. His picture of 'George III. presenting the sword to Earl Howe, on board the "Queen Charlotte," 1794,' painted in 1827, is now in Greenwich Hospital.

BRIGHT, HENRY, was born at Saxmundham, Suffolk, in 1814. He was at first apprenticed to a chemist at Woodbridge, and afterwards became dispenser in the Norfolk and Norwich Hospital. Here, having fallen in with John Bernay Crome, Cotman, and others of the Norwich School, he threw up his appointment, and entering on art as a profession, went to London, where he was soon after elected a member of the New Society (now called the Institute) of Water-Colour Painters, and became acquainted with some of the then leading artists—Stanfield, David Cox, Prout—and other celebrated men. He painted in oil as well as water-colours, exhibiting in the former medium for the first time at the Royal Academy in 1845. His pictures display great breadth and richness of colour, especially those depicting the banks of rivers. His snow scenes, of which he executed several, are very carefully painted. He died at Ipswich in 1873.

BRIGSTOCKE, THOMAS, first studied in Sass's studio, then in the Royal Academy Schools, and under H. P. Briggs, and subsequently under J. P. Knight. He also studied at Paris, Florence, Rome, and Naples, during eight years. He exhibited his first picture, 'Alnaschar, the Barber's fifth Brother,' at the Royal Academy in 1842. Five years later he went to Egypt with a letter of introduction to Mohammed Ali Pasha, by whom he was kindly received, and well employed in painting portraits of himself and his family. There Brigstocke spent sixteen months painting chiefly at the Palace of Shoubra, on the Nile, near Cairo, and at Ras el Tin, Alexandria. His chief portraits are :

General Sir Wm. Nott, *in the Town Hall of Calcutta.*
" " " " *in the Town Hall of Carmarthen.*
" " " " *in the Oriental Club, London.*
Mohammed Ali, *in the Palace of the Citadel, Cairo.*
" " *in the Palace of Ras el Tin.*
" " *in the Oriental Club, London.*
Cardinal Wiseman, *in St. Cuthbert's, near Durham.*
General Sir J. Outram, *in the Oriental Club, London.*
Sir Hy. Holland, M.D.

He also painted an historical picture, entitled the 'Prayer for Victory.' All the above pictures were exhibited at the Royal Academy. Brigstocke died in 1881, aged seventy-two.

BRIL, MATTHYS, was born at Antwerp about 1548. It is not known under whom he studied, but he went to Italy during the pontificate of Gregory XIII., by whom he was employed in the Vatican, where he painted in fresco several landscapes, and had a pension settled on him by that pontiff. He would probably have reached a high rank in the list of landscape painters, but he died in the prime of life at Rome in 1584. The Louvre has two 'Stag Hunts' by him, and the Dresden Gallery has also two landscapes with subjects.

BRIL, PAULUS, the younger brother of Matthys Bril, was born at Antwerp in 1556. He was first instructed in the art by Damiaen Ortelmans, and was himself employed in painting the tops of harpsichords, which were usually so ornamented at that period. The fame which his brother had acquired in Italy inspired him with the emulation of equalling him in reputation; and he thought the most probable means of success was to imitate his example, and to follow him to Italy. Passing through France, he was under the necessity

of stopping at Lyons to recruit his exhausted finances by the exercise of his talent, and having succeeded, he at length reached Rome, and placed himself under the instruction of his brother. But his best studies were made from the landscapes of Titian, some of which he had an opportunity of copying, and he began to distinguish himself by a style which, though founded on the great principles of that master, was sufficiently original to be considered as his own. For some time he assisted his brother in his works in the Vatican, and on the death of that artist, the pension of the Pope was continued to Paulus; and, according to Baglioni, on the succession of Sixtus V. he was engaged in some considerable works in the Sistine Chapel, in Santa Maria Maggiore, and in the Scala Santa in San Giovanni in Laterano. He was not less patronized by Pope Clement VIII., by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which is introduced the subject of St. Clement, with an anchor fastened to his neck, thrown into the sea. He also painted easel pictures of landscapes, some of which Annibale Carracci occasionally embellished with his admirable figures. Bril died at Rome in 1626. The following are some of his best paintings:

Amsterdam.	*Gallery.*	The Ruins.
Antwerp	"	The Prodigal Son.
Berlin.	"	Landscapes (*four*).
Dresden.	"	Landscapes (*two*).
Florence.	*Uffizi.*	A Sea-piece.
"	"	Landscapes (*nine*).
"	*Pitti Pal.*	Landscapes (*two*).
Madrid	*Gallery.*	Landscapes (*four*).
Munich.	*Gallery.*	Landscapes (*two*).
Paris	*Louvre.*	Landscapes (*eight*).
Petersburg.	*Hermitage.*	Landscapes (*two*).
Rome.	*Palaces.*	Landscapes.

Paulus Bril etched several landscapes in a masterly and spirited style, four of which are in the set published by his scholar Nieulandt. We have by him the following prints:

Four Landscapes in the set published by *Nieulandt.*
Two Landscapes; marked *Paulus Bril, inv. et fec.*, &c.
A View in the Campagna, with Ruins; *P. Bril fec* 1590.
Another View in the same; the companion.

BRILLON, —, was a native of France, and, according to Basan, engraved several plates after Watteau and other French painters.

BRINCKMANN, PHILIPP HIERONYMUS, (or BRINKMAN,) a German painter and engraver, was born at Spires in 1709. He was a pupil of J. G. Dathan. His favourite subjects were landscapes, but he also painted historical subjects and portraits; in some of the latter he imitated the force and colouring of Rembrandt. He was painter to the Court, and keeper of the Gallery at Mannheim, where he died in 1761. In the Städel at Frankfort is a 'Swiss Landscape' signed P. H. BRINCKMANN FECIT, 1746. He etched some plates in a picturesque and spirited style. The following are his principal prints:

Philipp Hieronymus Brinkman; *se ipse fec.*
David with the Head of Goliath. 1741.
The Death of Pyramus.
The Repose in Egypt; *Rembrandt inv.; Brinkman fec.*
The Resurrection of Lazarus; *Brinkman fec.*
Mary Magdalene at the Feet of our Saviour.
Christ and the Samaritan Woman.
The Presentation in the Temple; *P. F. Brinkman inv. et fec.*
Six pleasing Landscapes; *Ph. Brink. del. et fec.*

BRION, GUSTAVE, was born at Rothau in the department of the Vosges in 1824, and in 1841 entered at Strassburg the studio of Gabriel Guérin, with whom he remained three years; he also received tuition from Andreas Friedrich, the sculptor; but he soon afterwards went to Paris, where his first work appeared at the *Salon* in 1847; it was entitled 'Interior of a Farm at Dambach.' Six years later he gained a medal of the second class for his 'Sabliteurs de la Forêt-Noire' and the 'Potato Harvest during an Inundation,' the former of which was subsequently burned at Strassburg by the Prussians. His fame was further established by his 'Le Train de Bois sur le Rhin' in 1855, and from that time his works continued to increase in public favour, and gained considerable praise and recompense for their author. Brion received numerous medals in 1855, 1863, 1867, 1868, &c., and the decoration of the Legion of Honour in 1865. He died in Paris in 1877. With few exceptions, such as the 'Siege of a Town by Romans under Julius Cæsar,' painted on commission for Napoleon III., and at the cost of much research to the artist, Brion rarely indulged in historical subjects. He delighted to represent peasants in their natural avocations: here they gather in their potatoes or chat by the village well; there they conduct barges laden with wood down the river; now we see them at a marriage, now hearing mass or attending a burial. Putting aside several subjects drawn from Normandy and Brittany, from the Basque Provinces, and from a stay in Italy, Brion remained true to his love of Alsace, and it is of the doings of her peasantry that he tells us in his paintings. The following are his principal works:

Interior of a Farm at Dambach,	*Salon*,	1847
'Sabliteurs' of the Black Forest,	"	1853
Potato Harvest during an Inundation,	"	1853
Wood-Barge on the Rhine (*engraved by Jacot*)	*Paris Exhibition*,	1855
Burial in the Vosges,	" "	"
'Le Fête-Dieu,'	" "	"
The Miraculous Well,	" "	"
Mountebank in the Middle Ages,	*Salon*,	1857
Gathering Potatoes (*in the Nantes Museum*),	"	"
A Church Porch,	"	1859
Burial on the Rhine,	"	"
The Skittle Players,	"	"
A Protestant Marriage in Alsace (*etched by Rajon*)	"	1861
The Wedding Feast (*etched by Hotlin*),	"	"
The Blessing,	*London Exhibition*,	1862
The Pilgrims of St. Odile,	*Salon*,	1863
The End of the Deluge,	"	1864
'La Quête au Loup,'	"	1864
Reading the Bible in Alsace,	"	1868
A Wedding in Alsace,	"	1874
First Steps,	"	1876
The Ravell, Encampment of Pilgrims,	"	1877

Brion also illustrated 'Les Misérables' of Victor Hugo, and 'Notre-Dame de Paris' (see 'Flemish and French Pictures,' by F. G. Stephens).

BRIOT, ANTOINE, a French engraver, flourished in the latter part of the 17th century. He engraved a set of different habillments, from the designs of St. Igny.

BRIOT, ISAAC, a French engraver and draughtsman, was born in 1585, and died in Paris in 1670. His plates are rather neatly executed, in the style of Wierix and mostly from his own compositions, but the drawing is defective. The following may be noticed:

PORTRAITS.

Cardinal de Richelieu.
Cardinal d'Amboise, archbishop of Rouen.

Gaspard, Comte de Coligny.
The poet François Malherbe, in 4to.
The poet Marini, in 4to.

SUBJECTS.

The Alliance of France with Spain.
St. John the Baptist in the Desert.
St. Peter weeping.
L'Oraison dominicale expliquée par des emblèmes. Two small plates.
The Virtues. Seven small plates.
The Sibyls. A set of small circular plates.
Ovid's 'Metamorphoses.' A set of plates published 1637.

MARIE BRIOT, daughter of Isaac, with her father, executed plates after Paul de La Barre, J. B. Coriolan, St. Igny, and others.

BRISEGHELLA. See EISMANN BRISEGHELLA.

BRISSART, P., was a native of France, and flourished about the year 1670. We have by him a large print, representing a bird's-eye view of the royal palace of Vincennes, from his own design. It is etched in a slight, neat style, but without much effect. He also engraved several plates from the works of Jean Baptiste Santerre.

BRISTOW, EDMUND, an animal painter, was born at Windsor in 1787. He exhibited his works on one occasion only, viz., at the British Gallery. He was of an eccentric character, and little is known concerning him. Some of his works are in the possession of the Queen, but a greater number belong to Mr. H. Ingalton, of Ventnor. He died at Eton in 1876.

BRITANO. See GHISI, GIOV. BATT.

BRITTON, JOHN, who became celebrated as an architectural draughtsman, was born in 1771 at Kingston St. Michael, in Wiltshire, where he passed the first few years of his life, attending the village school and assisting his father, who kept a general shop. In 1787 he went to London. In 1799 he exhibited some architectural drawings at the Royal Academy, and in 1801 he published the 'Beauties of Wiltshire,' in two volumes, in which work he was assisted by Brayley. This was followed by the 'Beauties' of all the other counties, the whole work being completed in twenty-six volumes, which took him twenty years to produce. In 1805 he commenced his 'Architectural Antiquities of Great Britain,' which was completed in five quarto volumes, containing 360 engravings. This was followed by his 'Cathedral Antiquities of England,' in fourteen volumes, folio and quarto, with 300 engravings (1814—1835). In 1825, in conjunction with Augustus Pugin, he commenced 'The Architectural Antiquities of Normandy,' and in 1829 a 'Dictionary of Architecture and Archæology of the Middle Ages,' besides several smaller books, including works on Norwich, York, Canterbury, and other cathedrals. He also contributed articles on British topography to Rees's 'Encyclopædia.' From 1845 till shortly before his death he was occupied upon his 'Autobiography,' which had nearly approached completion when he died in 1857, in London.

BRIXIA. See BRESCIA.

BRIZE, CORNELIS, a Dutch painter of still-life, was born at Haarlem in 1635. His pictures represent musical instruments, books, papers, &c., grouped in an ingenious manner, and painted with such uncommon truth that they become interesting, notwithstanding the insignificance of the subjects. He also painted armour, and imitations of bas-reliefs, but his pictures of the former subjects are most esteemed. He died at Haarlem in 1679.

BRIZIANO. See GHISI, GIOV. BATT.

BRIZIO, MENICHINO DEL, (or BRIZZI). See AMBROGI, DOM.

BRIZZI, FILIPPO, (or BRICCIO,) the son of Francesco Brizzi, and scholar of Guido, was born in 1603. In the church of San Silvestro at Bologna is an altar-piece by Brizzi, representing 'The Virgin Mary, with St. John the Baptist and St. Silvester;' and in San Giuliano is a picture painted by him of 'St. Giuliano crowned by Angels.' The Modena Gallery has an 'Ecce Homo.' He died in 1675.

BRIZZI, FRANCESCO, (or BRICCIO,) called NOSADELLA, an Italian painter and engraver, was born at Bologna in 1574. He studied at first under Bartolommeo Passerotti, but was afterwards admitted into the school of Lodovico Carracci. In architecture, perspective, and landscape he surpassed all his fellow-disciples. He approached Lodovico more closely than any other artist. The graceful beauty of his cherubs excites admiration; and here, in the opinion of Guido, he outshone even Bagnacavallo. In the Pinacotesa at Bologna are a 'Madonna and Child' and a 'Bacchus and Ariadne' by him. In engraving he was instructed by Agostino Carracci, and he is said to have forwarded some of the plates of that master. His own prints, though nearly equal to Agostino's in point of execution, are very inferior in correctness of drawing, and in beauty of expression. He died at Bologna in 1625. The following are his principal works as an engraver:

A large Landscape, from his own design.
St. Roch; *after Parmigiano.*
The Holy Family; *after Correggio.*
The Return out of Egypt; *after Lod. Carracci.*
Portrait of Cinthio Aldobrandini; *after L. Carracci.*
A Frontispiece; inscribed *Explicationes del sacro tenuento,* 1599; *after the same;* scarce.
Another Frontispiece; inscribed *Templa al Cardinale Cinthio Aldobrandini,* 1579; *after the same.*
Another Frontispiece, with the Arms of the Duke of Modena, and in the middle some Children; *after the same.* 1594; very scarce.
St. Francis kneeling, holding the Infant Jesus, and the Virgin Mary in the Clouds; *after the same.*
The Virgin Mary crowned, with the Infant Jesus, and two Angels; *after L. Carracci.*
The great St. Jerome; the plate left imperfect by *Agostino Carracci,* finished by *Brizzi.*
Christ and the Samaritan Woman; *after Ag. Carracci,* 1610.
A Blind Man led by a Dog; *after Annibale Carracci.*

BROCANDEL. See ROVIRA.

BROCAS, HENRY, born at Dublin in 1766, was well known as a landscape painter and as a drawing-master in the Dublin schools. He died in 1838, leaving three sons, HENRY, SAMUEL, and WILLIAM, who all followed art as a profession in Dublin.

BROCKEDON, WILLIAM, was born at Totnes, Devonshire, in 1787. He became a student at the Royal Academy in 1809, and in 1815 went to Paris to improve himself by painting at the Louvre. On his return he painted a picture on the subject of 'The Acquittal of Susannah,' which he presented to his native county, and which is now in the Crown Court at Exeter. He next painted 'Christ raising the Widow's Son,' for which he was awarded a prize of one hundred guineas by the directors of the British Institution. During his stay at Rome, in 1822, he painted 'The Vision of the Chariots to Zechariah,' which, by the Pope's permission, was

exhibited in the Pantheon. He afterwards published various series of Landscapes, from sketches taken in his travels, as 'The Passes of the Alps,' 'Illustrated Road-Book from London to Naples,' 'Excursions in the Alps,' and 'Murray's Handbook for Switzerland.' He last exhibited at the Royal Academy in 1836. He displayed no ordinary talent in the various departments of painting—historical, landscape, and portrait, which he combined in his practice. He died in London in 1854. He was a Fellow of the Royal Society, and member of the Academies of Rome and Florence. His portrait, by his own hand, is in the Uffizi; and a view of Laodicea, by him, is in the South Kensington Museum.

BROCKY, CHARLES, who was born at Banat, in Hungary, in 1808, was the son of a hairdresser, who died whilst his son was still young. To gain a living the youth joined a body of strolling actors. After passing through many vicissitudes, he was at length placed in a free drawing school at Vienna, whence he went to Paris, where he studied at the Louvre. When about thirty years of age he visited London, where he took up his abode. His first contribution to the Royal Academy was in 1839, and from that time he exhibited portraits, ideal subjects, and miniatures on ivory somewhat frequently; amongst others a 'Nymph' (in oil) in 1850, and 'Spring,' 'Summer,' 'Autumn,' and 'Winter' in 1852. He died in 1855. A sketch of his life by Norman Wilkinson was published in 1870.

BROECK, B., C., and E. VAN DEN. See VAN DEN BROECK.

BROECK, MOSES VYT DEN, or VEIT VAN DEN. See UYTENBROUCK.

BROEDELET, JAN, was a Dutch engraver of mezzotints, who flourished about the year 1700. We have by him 'Cephalus and Procris,' after Gerard Hoet.

BROEDERLAM, MELCHIOR, (or BROEDERLAIN,) of Ypres, who was 'painter and valet' to Philip the Hardy, was born at Lille, and flourished about the year 1400. The work which brings this early master into notice is the painting on the wings of an altar-chest carved by Jacques de Baerse for the chapel of the Cartusians at Dijon; principal parts are in the Museum of Dijon; the subjects represented are 'The Annunciation,' 'The Visitation,' 'The Presentation,' and 'The Flight into Egypt.' Broederlam's painting is noticeable for simplicity and purity of character, and beauty of colour.

BROEN. See DE BROEN.

BROERS, GASPAR, was a Dutch painter of merry-makings and boorish frolics, into which he introduced much low humour and character. He was a pupil of Jan Baptist van der Meiren, and entered the Guild of St. Luke at Antwerp in 1694-95. He died in 1716. In the Dresden Gallery are two pictures, both signed I. BROERS.

BROMEIS, AUGUST, a landscape painter, who was born at Wilhelmshöhe in 1813, first studied in the academy of his native town, then at Munich, from 1831 to 1833, in which year he went to Rome, where he was much influenced by the style of J. A. Koch. Bromeis returned to Germany in 1848, and resided at Frankfort and Düsseldorf, and at Cassel, where he was made Instructor and Professor of Painting at the Academy in 1867. He died at Cassel in 1881. Among his most successful pictures, which are landscapes of an ideal character, are:

The Campagna at Rome (*in the Town Gallery at Cassel*).
Italian Landscape, 1869 (*in the National Gallery at Berlin*).
The Grave of Archimedes in Sicily.
Stormy Landscape.
Forest near Düsseldorf.

BROMLEY, JOHN CHARLES, the second son of William Bromley, was born at Chelsea in 1795. He is known as the engraver in mezzotint of Hayter's 'Trial of Lord William Russell,' Leslie's 'Lady Jane Grey refusing the Crown,' Lewis's 'Monks preaching at Seville,' and other important works, including many excellent portraits. He died in 1839. His younger brother, JAMES BROMLEY, who was likewise a mezzotint engraver, executed several portraits after Hayter, Ross, and other painters. He died in 1838, aged thirty-seven.

BROMLEY, VALENTINE WALTER, who was born in 1848, received his art education from his father, and at the early age of nineteen became an Associate of the Institute of Painters in Water-Colours. He frequently acted as art correspondent for the 'Illustrated London News.' He also worked much as a book-illustrator; amongst other works, Lord Dunraven's 'Great Divide' was illustrated by him. He died at Fallows Green, Harpenden, in 1877.

BROMLEY, WILLIAM, was born at Carisbrooke, in the Isle of Wight, in 1769, and was apprenticed to an engraver named Wooding in London, and soon attracted favourable notice. Of his early works the most popular are the prints in 'Macklin's Bible,' and his engravings of Stothard's designs illustrating the 'History of England.' He engraved also two of Sir Thomas Lawrence's portraits of the Duke of Wellington, and one of the young Napoleon. He was elected an associate engraver of the Royal Academy in 1819, and was employed for many years by the trustees of the British Museum in engraving the Elgin marbles after drawings by Corbould. He died in 1842.

BROMPTON, RICHARD, a portrait painter, was a pupil of Benjamin Wilson. He afterwards went to Italy, and resided some time at Rome, where he received instructions from Raphael Mengs. He was there introduced to the patronage of the Earl of Northampton, and accompanied that nobleman to Venice, when he was appointed ambassador to the republic. At Venice he painted a conversation-piece, in which he introduced the portraits of the Duke of York and several English gentlemen then on their travels. The picture was afterwards exhibited at the rooms in Spring Gardens in 1763, at which time he returned to England, and for some years practised portrait painting. Extravagant living brought him to the King's Bench, but he was rescued by the Empress of Russia, at whose request he went to St. Petersburg, where he was appointed portrait painter to the empress, and where he met with much employment. He died in that city in 1782. Among his best works are:

The Prince of Wales in the Robes of the Garter, in 1772; *mezzotinted by John Saunders.*
Prince Frederick in the Robes of the Bath; *mezzotinted by John Saunders.*
The Earl of Chatham.
Admiral Saunders; *in Greenwich Hospital.*

BRONDGEEST, ALBERTUS, a Dutch painter, was born at Amsterdam, December 2, 1786. He was a pupil of P. G. van Os and of H. Numan. He travelled in Germany, became a member of the Netherlands Institute and of the Antwerp Academy, and painted many landscapes and

marines. He died at Amsterdam, July 30, 1849. Works:

Amsterdam.	*R. Museum.*	A River Scene.	1837.
"	"	Ditto (*after Cuyp*).	

BRONKHORST, JAN VAN, was born at Utrecht in 1603. He was taught glass-painting by T. Verburgh, and studied afterwards under P. Matthieu at Arras, and under Chamus at Paris. He practised that branch of the art with great success, and executed the fine windows in the new church at Amsterdam. When he was thirty-six years old he became acquainted with Cornelis Poelenburg, and abandoned glass-painting to imitate the style of that master, and painted several pictures in oil, which were much admired. Several of these works are in the Museums of Brunswick and Rotterdam. He etched some landscapes after Poelenburg, and other subjects from his own designs. He died in 1680. Bartsch describes eighteen of his prints, which he signed *J. G. fecit*, or *J. G. B. fecit*. The most important are:

The Dying Christ; *after Poelenburg.*
A Nymph sleeping in a Grotto; *after the same.*
Roman Ruins, in nine plates; *after the same.*
A Magdalen; *after Saftleven.*

BRONKHORST, JOHANNES, was born at Leyden in 1648, and lived for some time at Horn. He was especially noted for his water-colour paintings of foreign birds and beasts. He died in 1726.

BRONKHORST, PIETER VAN, a Dutch painter, was born at Delft in 1588. He excelled in painting the interiors of churches and temples, which he ornamented with small figures representing historical subjects. In the town-house at Delft he painted two large pictures—one of 'The Interior of the Temple, with Solomon pronouncing his Judgment,' and the other, 'Christ driving the Money-changers out of the Temple.' He died in 1661.

BRONTIN, PIERRE, a French historical painter of the 16th century, was born in the department of the Nord. He settled at Lille about 1510, and executed many pictures for the churches of that city.

BRONZINO. See ALLORI.

BROOKE, HENRY, who was born at Dublin in 1738, painted historical subjects in London from 1761 till 1767, when he returned to Dublin where he died in 1806.

BROOKE, WILLIAM HENRY, who was born in 1772, was a nephew of Henry Brooke, the author of 'A Fool of Quality.' He exhibited portraits and figure subjects at the Royal Academy occasionally between 1810 and 1826, but is best known by his illustrations to books: Moore's 'Irish Melodies,' Walton's 'Angler,' Keightley's 'Mythology,' and other works. He died at Chichester in 1860.

BROOKES, WARWICK, draughtsman and designer, was born at Salford, of poor parents, in 1808. On leaving school he was placed as "tear-boy" under his uncle, a block-printer in some calico printing works. But his drawings having attracted the attention of his master, he was promoted to the designing-room. In 1838 a 'School of Design' was established at Manchester, and Brookes was one of the first to avail himself of its instruction. He was afterwards one of the most zealous among the band of young men who associated themselves for study from the life as "The United Society of Manchester Artists." Brookes now began to make a local reputation, and the Manchester Exhibition of 1857 brought him before a wider public. His contributions were noticed and admired by the Prince Consort, and he was brought into contact with many brother artists, and for a time paid yearly visits to London. He was about this time engaged by the Rossendale Printing Company, and, among other books, illustrated the works of Dr. John Browne. In 1865 the first symptoms of lung disease showed themselves. He was gradually forced to give up active work, and in 1871 was granted a pension of £100 a year on the Civil List. He died at Salford, August 11, 1882, and was buried at Brooklands, near Sale, Cheshire. For further particulars see the 'Portfolio' for November and December, 1886.

BROOKING, CHARLES, an eminent marine painter, was born in 1723. He is said to have been employed in some department of the dockyard at Deptford, and it does not appear that he had the advantage of receiving any regular education in the art. He acquired considerable skill as a marine painter, and was fond of making pictures of sea-fights and of ships' manœuvres, in which he displayed his knowledge of nautical tactics. Unfortunately he was nearly all his life in the hands of the lower class of dealers, and it is said had just won by his art the patronage of a gentleman of property when he died of decline in the year 1759, leaving his family destitute. Several of his works were engraved by Ravenet, Canot, and others. There is a large sea-piece by him at the Foundling Hospital.

BROOKS, JOHN, an engraver in mezzotint, is said to have been a native of Ireland. James McArdell was his apprentice, and both went from Dublin to London about 1727. Brooks led a dissolute life, and for years lived in seclusion. He died about 1760. His works are chiefly portraits. We have by him Hugh Boulter, Archbishop of Armagh, Primate of Ireland, and William Aldrich, Lord Mayor of Dublin; dated 1742. There is also an engraving of 'The Battle of the Boyne' by him, after Wyck.

BROOKSHAW, RICHARD, an engraver in mezzotint, was born about 1736. He executed several good portraits, and other subjects. After practising in London for many years, he went to Paris, where he was well received. He died soon after 1804. We have by him, among others, the following:

Louis XVI., King of France.
Marie Antoinette of Austria, Queen of France.
A half-length Portrait of a young Lady holding a Vase; *after Sir Joshua Reynolds.*
A Portrait of General Paoli.
James Bouverie, son of the Earl of Radnor; *after Sir Joshua Reynolds.*
The Enchantress; *after Murray.*
Return from Egypt; *after Rubens.*
Moonlight, a Sea-piece; *H. Kobell pinx.*
A Storm at Sea; *the same.*

BROSAMER, HANS, an old German engraver, was born at Fulda about the year 1506. On account of the small size of his prints he is ranked among what are called the Little Masters. He designed both on wood and copper, although he was properly a wood-engraver, signing himself on his portrait of the Landgrave of Hesse, 'Formschneider zu Erfurt,' where he resided during the latter part of his life. In his copper engravings his style is somewhat modern, and resembles rather the engravers who copied the designs of others than

those of the earlier period, who invented their own subjects. He sometimes marked his plates with his name, and sometimes with the cipher annexed. The following are his principal works:

COPPER-PLATES.

The Portrait of George Wicelaus. 1542.
The Portrait of John II., Abbot of Fulda.
Samson and Delilah; *Johannes Brosamer Fulda degens faciebat*, 15 *H. B.* 45.
David and Bathsheba.
Solomon and his Wives worshipping the Idol. 1543.
Xantippe riding on Socrates.
Laocoon and his Children. 1538.
Marcus Curtius leaping into the Gulf; circular. 1540.
The Judgment of Paris.
The Crucifixion; *Joh. Brosamer Fuldæ degens faciebat*, 1542; fine.

WOODCUTS.

Creation of Eve.
Eve giving Adam the apple.
Bathsheba in the Bath.
Queen of Sheba before Solomon.
The Last Supper.
SS. Jerome, Matthew, Mark, Luke, John, Paul, James the Great.
John the Baptist in Prison.
Twenty-one pieces from the Revelation.

PORTRAITS.

Hoben Hess, the poet.
George Sturtz, physician.
Philip, Landgrave of Hesse.
Hans Sachs: with the following inscription: "1545. Hans Sachs. Alter 51 jar:" Hans Sachs, at the age of 51. 1545. On this print M. Derschau observes, on the authority of a MS. note on an old impression, that Brosamer had made a gift of this engraving to the 'master-singer' on the 51st anniversary of his birth. W. B. S.

BROSTERHOUS, Jan van, (Brosterhust, or Brosterhuizen,) is the name of a landscape painter and engraver of the early part of the 18th century. Little is known of his life, but he is said to have resided in the Netherlands. He etched in the style of Ruisdael, and his plates, of which sixteen are known, representing landscapes, villages, &c., are executed in a tasteful and pleasing manner. They are signed with a *B*, or a *B* and an *R* interlaced.

BROSTOLONI, Giovanni Battista, an Italian engraver, was born at Venice about the year 1726. He is said to have been a pupil of Joseph Wagner. We have the following plates by him:

Portrait of Pope Benedict XIV.; an oval plate.
A Vignette, with the Portrait of Benedict XIV.
St. Theresa in Adoration.
A set of twenty Views in Venice; *after Canaletti*. 1763.
Another set of twelve large plates; *after the same*, with the Ceremonies of the Election of the Doge, and his Marriage with the Adriatic.

BROUCK, Moses Vyt den, (or Van Brouck). See Uytenbrouck.

BROUWER, Adriaen, (or Brauwer, or De Brauwere,) was born about the year 1605, probably at Oudenaerde. Haarlem is considered by some writers to be the place of his birth. As related by Houbraken and Descamps, the life of Brouwer is a tale of opportunities wasted and talents misapplied, a tale of drunken bouts and times of poverty. But later researches have discovered sufficient to do more than throw doubts even on these statements; and in his epitaph, published by De Bie, we read that he was 'a man of great mind, who rejected every splendour of the world, and who despised gain and riches.' His mother, a dressmaker at Haarlem, entrusted young Adriaen to the tender care of Hals, who, if report speak true, used him but ill. He made him work without ceasing, and starved him for his pains. Leaving Hals, Brouwer wandered to Amsterdam, where his talents soon met with the recognition they deserved. From Amsterdam he went to Antwerp, where he was thrown into prison as a spy. He was released through his own talents and the intercession of Rubens, who would have had him reside with him. But his biographers tell us that he considered Rubens's splendour little better than the Duke of Arenberg's prison. In 1631-32, Brouwer was received into the Guild of St. Luke at Antwerp, and in that year his portrait was painted by Van Dyck; in 1634-5 he was made a member of the society called 'The Violet.' He died at Antwerp in 1638, and was buried in the Church of the Carmelites. Genuine works by Brouwer are now rarely met with; they were highly esteemed even in his own time. Rubens and Rembrandt both possessed several of them. Though resident for some time at Antwerp, he is essentially Dutch in character; and almost without exception his pictures represent Dutch interiors, with peasants, drinking, smoking, and playing, and as often as not quarrelling; and they are especially esteemed for their colouring. The following are some of the principal:

Amsterdam.	*Museum.*	A Village Revel.
Berlin	*Museum.*	The Toilet (*engraved in the series of 'The Seven Sins' as 'Superbia'*); *doubted.*
Brussels.	*Museum.*	A Fight in a Cabaret.
„	*Arenberg Col.*	Interior of a Tavern.
Cassel.	*Gallery.*	Peasants Playing Cards.
„	„	Peasants in an Ale-house.
Dresden	*Gallery.*	Two Peasants Fighting.
„	„	Two Peasants Sitting at a Table.
„	„	A Caricature (*a study*).
Dulwich.	*Gallery.*	Interior of an Ale-house.
Florence.	*Uffizi.*	Peasants Drinking in a Tavern.
„	„	The Topers.
Frankfort.	*Städel.*	A Peasant doctoring the foot of another Peasant.
„	„	A Peasant having his back doctored. A. B.
„	„	A Man taking Medicine. A. B.
London.	*Bridgewater House.*	Peasants Singing.
„	*Hertford House.*	A Sleeping Peasant.
Madrid.	*Museum.*	The Comic Trio.
Munich.	*Pinakothèk.*	Peasants playing Cards.
„	„	Spanish Soldiers playing at Dice.
„	„	Three Peasants smoking.
„	„	A Peasant playing the Fiddle while others sing.
„	„	Two Peasants fighting separated by a third.
„	„	Peasants fighting in an Ale-house.
„	„	A Village Doctor dressing a Peasant's Arm.
„	„	Peasants Singing.
„	„	A Peasant with a Lame Foot.
Paris.	*Louvre.*	Interior of a Smoking-room.
„	„	The Smoker. A. B.
Pesth.	*Gallery.*	Peasants drinking.
Petersburg.	*Hermitage.*	The Drinker (*with monogram*).
„	„	Peasants in an Ale-house.
„	„	Peasants quarrelling.
„	„	The Flute Player.
Vienna.	*Gallery.*	A Peasant sitting on a Cask.
„	*Czernin Coll.*	Peasants.

We have a few etchings by Brouwer, executed with great spirit, and full of character, as follow:

A company of four Peasants; inscribed *T' sa vrienden, &c.*
A Woman playing on the Flageolet, and Peasants dancing; inscribed *Lustig spell, &c.*

Collyer. pinxit

Cordelia

From the painting by Lord Wador Brown

Three Peasants smoking; *Wer aent smoken.*
A Peasant sleeping, and others drinking; *Brauwer.*
Two of single figures; signed *A. Brower.*
A Man and a Woman, with a Monkey smoking; *Wats dit, &c.*
A Woman making Cakes; a circular.
A Woman holding a Stove, and a Man lighting his Pipe.
Six of Men and Women Peasants.

In 1873 Wilhelm Schmidt published at Leipsic a life of Brouwer; and Paul Mantz, in the 'Gazette des Beaux-Arts' (1879-80), and H. Raepsaet, in the 'Annales de la Société Royale des Beaux-Arts de Gand' (1852), have contributed information concerning him.

BROUWER, JAN, was a native of Holland, and flourished about the year 1680. He was chiefly employed in engraving portraits, which possess no great merit. Among others is that of the Emperor Leopold, after W. Vaillant.

BROWN, DAVID, is known as a pupil of George Morland, whose works he imitated. He exhibited landscapes at the Royal Academy from 1792 to 1797.

BROWN, FORD MADOX, was born on April 16, 1821, at Calais, his father, a half-pay naval officer, having taken up his residence abroad when after the wars he had failed to obtain another ship to command. His ability to draw with accuracy was discovered at a very early age by reason of the lad having corrected when hardly five years old the drawing of the leg of a horse which he had seen executed by a relation. His father was delighted to find such an ability in his son, and gave him the best art education which was in his power, employing various masters to teach him in the French and Flemish towns in which the family successively made their home, and in Bruges and Ghent especially the lad received very careful teaching. One of his earliest productions was a portrait of his restless father which is still in existence, and considered a striking likeness of the naval officer. It was at Antwerp that Ford M. Brown really began his serious studies. He entered the studio of Baron Wappers, and was beginning to make important progress when his father decided to leave the city on a further wandering, and to settle down in some other place. To this course young Brown steadily objected, and being supported by his mother, who was possessed of some small means in her own right, it was decided that the lad should remain at Antwerp, and that his parents should pursue their journey without him. His life at Antwerp was, however, soon to be broken into, as, very shortly after the family had left, the news reached the young student of the sudden death of his mother, and he had to hurry away to Calais to her funeral. His father and sister returned with him then to Antwerp, but soon after that the sister sickened and died and was buried at Antwerp, and then the health of Ford Brown broke down, and his son had to devote his attention to his father. This trouble was not all which befell him, for, in the meantime, he had married, and a few years after (1845) his wife, whose firstborn child had died and who had only recently presented him with another girl, became seriously ill, and the young artist had to proceed to Italy with his wife, baby daughter, and nurse, in the hope that in a more clement climate his wife might obtain strength. Nine months they spent in Rome, but Mrs. Brown got no better, and desired earnestly to return to her native land. They journeyed home by rapid stages *via* Paris, but in spite of all the loving care which was lavished upon her, the invalid died in the arms of her husband in the very postchaise while driving down one of the streets of Paris on their way to Calais. The chief picture which the artist had commenced in Rome, a large triptych of 'Chaucer at the Court of Edward III.,' had been destroyed on the way, as it had proved too heavy to be carried with them, and too serious an impediment to their travelling, and the artist had therefore to return to England, a widower, with a baby child, broken down in health and in spirits, and without much tangible result of his labours during the long time he had spent abroad. Then ensued still further disappointment, for, settling in England, he found that his pictures were only received with derision, those which he sent in to the Academy being either promptly rejected or else hung so high as to be almost out of sight, or hung without the frames which he had specially designed for them, or in rooms where it was difficult to discover them. 'Christ washing the feet of St. Peter' was skied close to the ceiling, 'Baa Lambs' was hung in the octagon room out of the way, his picture of 'Chaucer' had its fine frame discarded, and his pictures of 'Shakespeare' and 'Our Ladye of Good Counsel' were returned on his hands. Surely never did a great painter meet with more discouragement. So accustomed was he to receive ridicule rather than praise, that when at last one man, attracted by the high merits of the artist, his marvellous poetic imagination and his glorious colouring, ventured to write to him and to ask to be received as his pupil, it was with a stout oaken stick that Madox Brown prepared to receive the youthful Rossetti who had so addressed him, feeling sure in his own mind that such a letter as had been written must have been intended as a hoax. It was in 1848 that Rossetti first went to see Madox Brown, and it was the cartoons which the elder artist had sent in for the decoration of the House of Peers which had so attracted the younger man. There were but seven years difference in age between them, but the strong affinity which each realized for the other ripened into a very close friendship, and as friends rather than actually as pupils they worked together for some time. Brown had been in advance of his age. He was a Pre-Raphaelite before the word was invented, and it was very largely from his influence that the new movement arose, although he never affiliated himself with it or joined any society. His had been the originating force, his was the teaching and influence, albeit it was others who realized all that the new step meant, and put into force for the very first time the logical development of the theories which had been taught them by Brown. His influence over Rossetti was well-nigh unbounded, and the younger artist considered him as his "dearest and most intimate of friends, by comparison the only one whom he possessed." The disgraceful way in which the artist was treated by the Royal Academy was fortunately not followed by the purchasers of pictures, some of whom at length began to find out Brown and to give him commissions. It was fortunate that it was so, as he had married a second time, and had a young family growing up around him. His son, Oliver Madox Brown, was born in 1855, and it was at just about this time that the tide began to turn in his favour. Just before the birth of Oliver he had completed one of his greatest works, 'The Last of England,'

suggested by his visit to Gravesend to see his old friend Woolner off to Australia. In 1865 he completed his noble painting called 'Work,' which is now in the Manchester Exhibition, and then it was that he decided on having for the first time a show of his finished productions. It was held in Piccadilly, and owing to faults of mismanagement failed to pay its expenses, but it made the artist known, and gathered around him many who, in later years, became his friends and constant patrons. Carlyle and Browning were amongst the most enthusiastic of his admirers at that time. The years which followed were very full of sound work. 'Romeo and Juliet,' 'English Autumn Afternoons,' 'Cromwell on his Farm,' 'Elijah and the Widow's Son,' 'Cordelia and Lear,' 'Ehud and Eglon,' 'Wickliffe on his Trial,' and many others might be quoted to show what fine paintings were produced at that time; and then in 1878 arrived the commission for the greatest work of his life, the series of mural paintings for the Town Hall of Manchester, upon which he was at work when he died. Notable amongst this splendid series are the panels which depict the Expulsion of the Danes, the Romans building the City, and John Dalton experimenting with marsh-gas. One of his latest works was the designing of the lovely Irish cross of marble which was placed over the grave of Rossetti at Birchington-on-Sea, and also the alto-relievo which was erected on the Thames Embankment to the memory of the same talented painter. He himself died in October 1893. "As a dramatic painter he has had few equals in this country, just as for every personal quality which makes a man beloved of his friends he had no superior." His special qualities have been well described by a recent writer as "unsurpassable invention and mastery of composition, a fine sense of style, a vivid appreciation of, and executive power over, pure colour." He had, it must be confessed, occasionally a "strange leaning towards ugliness of form or attitude and emphasis of expression which at times almost amounted to caricature," but he was a man of the highest ideals, of an opulent colour sense, of the noblest intention, and gifted with wonderful skill. His friends described him as "gentle, modest, genial, and guileless, almost to the point of simplicity," although he could, if aroused, be forceful, stern, and inflexible, but was never resentful or vindictive. He was one of the very last of the historical painters of England, a man of great invention, brilliant execution, and largeness of conception, and his influence upon all those who immediately followed him it is impossible to overrate. To him we really owe the startling change which passed over English art, its recrudescence, and its revival. Millais could not have been but for Brown; Rossetti learned from him and in his turn taught him what he knew; Holman Hunt was the result of the work of Brown, and the whole school of Englishmen who have followed have learned colour, brilliance, invention, and the use of the imagination from the once neglected and little understood work of Ford Madox Brown. G. C. W.

BROWN, John, was "Sergeant painter to Henry VIII.," and received a pension of £10 a year. He built Painters' Hall for that Company in 1553; his portrait is preserved there (*Redgrave*).

BROWN, John, the son of a watchmaker, was born at Edinburgh in 1752, and became a pupil of Alexander Runciman. When nineteen years of age he went to Rome, whence he sent drawings to the Royal Academy. He afterwards visited Sicily, and made sketches of the ruins of ancient buildings there. In 1786 he went to London, and exhibited miniature portraits. He died at Leith in 1787.

BROWN, John Lewis, French painter, born at Bordeaux the 16th of August, 1829, of a family originally English. He became known by his studies of horses and dogs, sporting scenes and military subjects. Among his most celebrated pictures we may cite 'L'École du Cavalier,' acquired by the Emperor Napoleon III. in 1866. Two episodes taken from the Seven Years' War were exhibited in 1868, and 'Hohenlinden 3 décembre 1800,' painted for the 11th Regiment of Chasseurs in 1887. He exhibited some dozen pictures at the Exposition des Artistes at the Champ de Mars in 1890. Several of his pictures were shown at the Universal Exhibitions of 1878 and 1889. He gained medals in 1865, 1866 and 1867, and a gold medal at the Exhibition of 1889. He was decorated with the Legion of Honour in 1870, and died in Paris the 14th of November, 1890.

BROWN, Mather, was born in America (? at Boston), about the middle of the 18th century; came to England when quite young, and became the pupil of his fellow-countryman, West. He exhibited his first picture at the Royal Academy in 1782, and continued to send his works to the Exhibition constantly until his death. He painted the portraits of George III. and Queen Charlotte, and of many of the distinguished English military and naval officers of his time, among whom were Elliot, Rodney, and Cornwallis. He also painted subjects from the events of the war in India with Tippoo Saib, and from scenes in Shakespeare for Boydell's Gallery. His art never reached any high standard, and in his latter days it became almost imbecile. He died in London in 1831.

BROWN, Peter, a flower painter, exhibited at the Royal Academy from 1770 till 1791. He was a member of the Incorporated Society of Artists and Botanical Painter to the then Prince of Wales.

BROWN, Richard, was an architectural draughtsman of some repute at the beginning of the nineteenth century. He published views of Chester and Exeter Cathedrals, and several important books on perspective and architecture. His last work, 'Sacred Architecture,' was printed in 1845.

BROWN, Robert, a native of London, was, according to Lord Orford, a disciple of Thornhill, and worked under him on the dome of St. Paul's. On leaving that master he was much employed in decorating churches in the city. He painted the altar-piece of St. Andrew Undershaft; in St. Botolph, Aldgate, 'The Transfiguration;' for the altar in St. Andrew's, Holborn, the figures of St. Andrew and St. John; and two histories on the sides of the organ. In St. John's chapel, Bedford-row (since pulled down), he painted the figures of St. John the Baptist and St. John the Evangelist. He died in 1753.

BROWN, William, an English wood-engraver, was born at York, but settled in Belgium, where he died in 1877. His best plates are:

Notre-Dame de Bon Conseil; *after Van Maldeghem.*
The Transfiguration; *after Raphael.*
The Assumption; *after Rubens.*
The Holy Family; *after the same.*
The Last Supper; *after the same.*
Jesus about to be crowned with Thorns; *after Van Dyck.*

BROWNE, Alexander, was an artist and en-

[*Tate Gallery, London*

CHRIST WASHING ST. PETER'S FEET

graver in the time of Charles II., whose portrait he painted. He is known as the author of 'Ars Pictoria, an Academy treating of Painting, &c., with thirty-one copper-plates; with an Appendix on Miniature Painting,' 1675; and of 'A Compendious Drawing-Book,' with forty copper-plates, 1677.

BROWNE, HABLOT KNIGHT, better known as 'PHIZ,' was born at Kennington, June 15, 1815. His father, a merchant, was a native of Norfolk. Hablot (so named after a French officer killed at Waterloo, to whom his sister was betrothed) was apprenticed to William Finden, and domiciled in London with a sister married to Elkanan Bicknell, the well-known collector. Engraving, however, was not to the boy's taste, and he began to dabble in water-colour. After his time was out he took a modest lodging in company with a friend, and entered as a student at the St. Martin's Lane life-school, where Etty was working at the time. In 1832 Browne gained a medal from the Society of Arts, having in 1830 begun that association with Dickens for which he is chiefly remembered. His first drawings were for 'Sunday as it is, by Timothy Sparks.' The publication of 'Pickwick' followed in the same year, and after the death of Robert Seymour, and the failure of Buss, Browne was chosen by Dickens to finish the series. On the first two plates he signed himself 'Nemo,' but afterwards adopted 'Phiz,' as more in harmony with 'Boz.' This association between writer and artist lasted many years, and bore fruit in 'Nicholas Nickleby' (1839), 'Martin Chuzzlewit' (1844), 'Dombey and Son' (1848), 'David Copperfield' (1850), 'Bleak House' (1853), 'Little Dorrit' (1855), and 'A Tale of Two Cities' (1859). Later, 'Phiz' designed illustrations for the novels of Ainsworth, Lever, and Frank Smedley; his mastery of horses serving him well with the two latter. After his prosperity became assured he left London, and lived successively at Croydon and at Banstead, working at his art, and spending most of his leisure in the hunting-field. He painted in water-colours and occasionally in oil, contributing for many years to the British Institution and the Society of British Artists, and even competing at Westminster Hall in 1843. In 1867 he was overtaken by partial paralysis, and though he continued to work for the fifteen years that passed before his death, his hand had lost its cunning. Towards the close of his life he received a small pension from the Royal Academy. In 1880 he moved with his wife and family to Brighton, where he died, July 8, 1882.

BROWNE, HENRIETTE. See DESAUX.

BROWNE, JOHN, the son of a Norfolk clergyman, was born at Finchingfield, in Essex, in 1741 (*Redgrave*). He was educated at Norwich, and in 1756 was sent to London, where he was placed with John Tinney the engraver. William Woollett was his fellow apprentice. He quickly distinguished himself in his art, and in 1768 exhibited an engraving of 'St. John Preaching in the Wilderness,' after Salvator Rosa, which brought him into much notice. Two years afterwards he was made an associate engraver of the Royal Academy, and he became distinguished as an excellent engraver of landscapes. Many of his works were published by Alderman Boydell. He died at Walworth in 1801. The following are his principal engravings:

St. John Preaching in the Wilderness; *after Salvator Rosa.*
A Landscape, with a Sportsman; *after G. Poussin;* in the Houghton Collection.
A Kitchen; *after Teniers.*
The Cottage; *after Hobbema.* 1773.
The Waggoner; *after Rubens.* 1776; fine.
A Landscape; *after the same;* from a picture in the collection of the Duke of Montagu.
The Market; *after the same;* from a picture in the Royal Collection.
The Milkmaid; *after the same.*
Apollo and the Muses granting Longevity to the Sibyl of Cuma; *after Salvator Rosa.*
Landscape, with a Waterfall; *after G. Poussin.*

BROWNE, J. C., who was born at Glasgow in 1805, practised as a landscape painter in the Low Countries, Spain, in London, in Edinburgh, and in his native Glasgow. He died in Edinburgh in 1867.

BROWNLIE, R. A., was brought up as an architectural and mechanical draughtsman. On his first coming up to London from the north, he exhibited some work at the New English Art Club, but in later years established himself as a black-and-white artist, and became well known by his caricatures, his drawings chiefly appearing in 'Sketch' and 'Judy' under the initials R. A. B. He died in Edinburgh in the year 1897.

BROZIK, WENCESLAS, historical painter, born at Tremosyna, near Pilsen, Bohemia, in 1851. At the outset of his career he was a pupil of the School of Beaux Arts at Prague, and subsequently continued his studies at the Munich Art Schools, being largely under the influence of Piloty's school. It was in the year 1876 that he first came to live in Paris to study under Bonnat. In the following year his first pictures were exhibited in the Salon, to wit: 'The Departure of Dagmar, fiancée of King Valdemar II. of Denmark, 1205,' and 'An Episode in the Hussite War.' Another picture of his, painted in 1878, 'The Embassy of King Ladislas to the Court of Henry VII.,' was acquired for the National Gallery of Berlin. Later on, he devoted much of his time to portraiture, with no little success. He was decorated with the Legion of Honour on July 22, 1884, being promoted to the rank of officer on July 12, 1890. He gained a second-class medal in 1878, and the honour of nobility was conferred upon him by the Emperor of Austria. His death occurred at the age of forty-nine.

BRU, MOSEN VICENTE, according to Palomino Velasco, was born at Valencia in 1682. He was the scholar of Juan Conchillos, and gave promise of uncommon ability. Before he was twenty-one years of age he had painted several pictures for the churches in his native city, of which that author mentions three in the church of San Juan del Mercado—'St. Francisco de Paula,' 'The Baptism of Christ by St. John,' and a picture of 'All the Saints.' He died in 1703.

BRUANDET, LAZARE, a French landscape painter, was born in Paris in 1755. He painted views of Paris, and sought to imitate Ruisdael. In the Louvre there is by him a 'View in the Forest of Fontainebleau,' signed and dated 1785. He died in Paris in 1803.

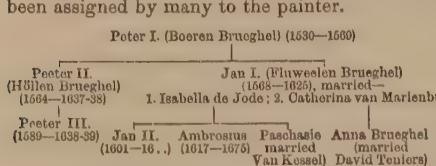
BRUCKER. See PRUGGER.

BRUCKMANN, ALEXANDER, historical and portrait painter, was born at Reutlingen in 1806, and commenced painting in 1824 at Stuttgart. In the following year he removed to Munich, and in 1829 to Rome, where he remained two years, and there produced his picture, now in the State Gallery at Stuttgart, 'Barbarossa's Body drawn out of the Calycadnus.' In 1833 he painted, in the royal palace at Munich, fourteen pictures from Theocritus's poems, which were partly his own conceptions, and partly from designs by H. Hess. In

1835 he received a concussion of the brain from the upsetting of a carriage, and this brought on a chronic nervous derangement, ending in delirium and death in 1852 at Stuttgart. In addition to a number of excellent portraits, mention is made of his 'Women of Weinsberg,' 'The Sirens,' 'Romeo and Juliet,' and 'The Maiden from Afar' (Schiller's 'Das Mädchen aus der Fremde').

BRÜGGE, ROGIER VAN. See VAN DER WEYDEN.

BRUEGHEL. As, from the alphabetical arrangement of this dictionary, the names of the members of this family are intermingled with those of synonymous painters with whom they are in no way connected, it has been thought advisable to append a genealogical table to show their various relationships. The name which from custom became a surname arose from the fact of the first member of this family having been a native of a village of that name near Breda. The modern spelling of which, Breughel, has, in error, been assigned by many to the painter.


Peter I. (Boeren Brueghel) (1530—1569)
Peeter II. (Höllen Brueghel) (1564—1637-38)
Jan I. (Fluweelen Brueghel) (1568—1625), married— 1. Isabella de Jode; 2. Catherina van Marienburg
Peeter III. (1589—1638-39)
Jan II. (1601—16..)
Ambrosius (1617—1675)
Paschasie married Van Kessel
Anna Brueghel (married David Teniers)

BRUEGHEL, ABRAHAM, called RYNGRAF, was born at Antwerp in 1672. He excelled in the painting of flowers and fruit, both in oil and water-colours. A flower-piece by him is in the Hermitage, St. Petersburg, and another is in the Pitti Palace, Florence. He was called 'Il Napolitano,' from his residence in Naples, in which city the greater part of his works are found. He died at Rome in 1720. His brother JAN BAPTIST BRUEGHEL was also a fruit and flower painter; he was born at Antwerp in 1670, and died at Rome in 1719. CASPAR BRUEGHEL was the son of Abraham Brueghel. There was also an engraver FRANS HIERONYMUS BRUEGHEL, who flourished in the 18th century, and likewise painted sea-pieces.

BRUEGHEL, AMBROS, was a flower painter, and from 1653 to 1670 director of the Academy at Antwerp. Pictures by him are at Vienna, Cologne, and Christiania.

BRUEGHEL, JAN, (or BRUEGEL: usually, but less correctly, written BREUGHEL,) was called 'Blumen-Brueghel' or 'Sammt-Brueghel,' also Fluweelen-Brueghel, *i. e.* 'Velvet-Brueghel,' it is said on account of his partiality for dressing in that material. He was the younger son of Peeter Brueghel the elder, and was born at Brussels in 1568. His father dying when he was only five years old, he was brought up, and instructed in the art of painting in distemper, by Marie de Bessemers (the widow of Pieter Coucke of Alost), who was his maternal grandmother. He was afterwards instructed by Pieter Goetkint in the use of oil. In the early part of his career he painted flowers and fruit, in which branch of the art he had already become celebrated, when on visiting Italy—going through Cologne, where he stayed some time—he changed his subjects, and painted landscapes with small figures, which were correctly drawn and touched with spirit. On his return to Flanders his works were regarded with much esteem. In 1597 he entered the Guild at Antwerp. In 1599 he married Isabella de Jode, of Antwerp, by whom he had two children—JAN BRUEGHEL 'the younger,' who followed his father's profession, and always painted landscapes, which are frequently mistaken for his father's work, and a daughter Paschasie, who married the painter Van Kessel. In 1605 we find that Brueghel married again. His second wife, Catherina van Marienburg, bore him, among other children, a daughter Anna, who subsequently became the first wife of David Teniers. In 1601 Brueghel bought the freedom of Antwerp; in 1602 he was dean of the Guild; he was also a member of the 'Violet' Society. He died at Antwerp in 1625. Though it is as a landscape painter that Brueghel won most of his fame, yet his subject-pictures are little behind the works of his contemporaries in that branch of art. They are conceived with a sense of humour, and are carefully executed. His productions were so much admired by Rubens that he solicited him to paint the landscapes in several of his easel-pictures. One of the most esteemed specimens of their united talents was a picture of 'Adam and Eve in Paradise,' in which the figures of Adam and Eve, and perhaps the horse, were admirably painted by Rubens in one of the finest landscapes of Brueghel. It was formerly in the collection of the Prince of Orange, but was taken to Paris by the French, and is now in the Hague Gallery. Brueghel performed a similar service for Van Balen and Rottenhammer, and he painted small figures with so much neatness and accuracy that he was invited to decorate with them the churches of Steenwijck and the landscapes of Momper. His 'Views of Flanders' are faithful transcripts of the scenery of the country; and his trees, plants, and even insects are drawn and painted with the utmost precision. In art Jan Brueghel was as superior to his father as the latter was to his son Pieter. He painted scenes from peasant life, as well as demoniacal subjects, with much success. His works display a sound knowledge of chiaroscuro. The following are some of his principal paintings:

Augsburg.	*Gallery.*	Landscapeand figures (*with Rubens*).
Berlin.	*Gallery.*	The Forge of Vulcan (*figures by Van Balen*).
"	"	Still-life (*a red vase with flowers*).
"	"	Paradise.
"	"	Landscape with St. Hubert (*figures by Rubens*).
Brussels.	*Museum.*	St. Norbert preaching.
"	"	Autumn.
Cassel.	*Gallery.*	Winter Landscape.
"	"	Sea-piece.
"	"	Landscapes.
Dresden.	*Gallery.*	Landscapes (*fourteen*, all signed BRUEGHEL, *and bearing dates from* 1604—1642).
"	"	Landscapes with figures (*sixteen unsigned*).
Florence.	*Uffizi.*	Landscape.
"	"	The four Elements.
Lyons.	*Museum.*	The four Elements.
Madrid.	*Museum.*	The four Elements.
"	"	Landscapes.
"	"	Rustic Feasts. *And others.*
Munich.	*Pinakothek.*	Landscapes and figures (*twenty-seven: nine have figures by Van Balen*).
Paris.	*Louvre.*	The Terrestrial Paradise.
"	"	Air (*figures by Van Balen*). 1621.
"	"	Battle of Arbela.
"	"	The Bridge of Talavera. 1610.
"	"	Landscape. 1600. *And others.*
Petersburg.	*Hermitage.*	Landscape with a Forest. 1607. *Ten other landscapes.*
Rome.	*Doria Pal.*	The four Elements.

Vienna.	*Gallery.*	Coast scene.
"	"	Flowers.
"	"	The four Elements.
"	"	Landscape.
"	*Liechtenstein Coll.*	Landscape.

We have four small etchings by Jan Brueghel; they are marked *J. Sadeler exc.*

BRUEGHEL, PEETER, 'the elder,' (BRUEGEL or less correctly BREUGHEL,) called 'Boeren-Brueghel' (Peasant-Brueghel), and also 'the Droll,' was born in the village of that name, near Breda, about the year 1530. He was the son of a peasant, and was instructed in painting by Pieter Coucke; but he seems to have paid more attention to the eccentricities of Jerom Bosch than to the works of his instructor. He became, in 1551, a member of the Guild at Antwerp, and travelled soon afterwards in France and Italy, devoting particular study to the wildest and most romantic parts of the Alps. On his return to Flanders, in 1553, he settled for a time at Antwerp, where his works met with much admiration. In 1563 he removed to Brussels, where he died in 1569. His best pictures represent village feasts and merry-makings, and it is said that he frequently disguised himself as a boor, to mix in those rural amusements, to observe with more accuracy their various characters, which he personified with great humour and pleasantry. He also painted attacks of banditti in wild landscapes, gipsies telling fortunes, and other drolleries. In these subjects he has only been surpassed by Teniers. The following are some of his best paintings:

Brussels.	*Museum.*	Massacre of the Innocents.
Darmstadt.	*Gallery.*	Landscape.
Florence.	*Uffizi.*	Christ bearing the Cross.
Madrid.	*Museum.*	Triumph of Death.
Munich.	*Pinakothek.*	Preaching of John the Baptist.
Paris.	*Louvre.*	View of a Village.
"	"	Peasants dancing.
Vienna.	*Gallery.*	Fight between Carnival and Lent. 1559.
"	"	Massacre of the Innocents.
"	"	Christ carrying the Cross. 1563.
"	"	The Tower of Babel. 1563.
"	"	Peasant Wedding.

Peeter Brueghel has etched a few plates of similar subjects to his pictures:

A large plate of a Kermess, or Village Festival.

Another subject of Peasants regaling; inscribed *Kirchmess Barth. Mumper exc.*

The Feast of the Archers, with their Banner flying from the Window of an Alehouse; inscribed *Dit is de Gulde*, &c.

A Masquerade, known by the name of *Valentine and Orson*, with his name, and dated 1566; scarce.

A View on the Rhine, with the subject of Dædalus and Icarus; *Petrus Brueghel fecit; Romæ*, 1553. *Excud. Hondius.*

Another View on the Rhine, with the subject of Mercury and Psyche; same mark.

BRUEGHEL, PEETER, 'the younger,' called, from the frightful and eccentric subjects he painted, 'Höllen Brueghel' ('Hell Brueghel'), was born at Brussels in 1564. He studied under Gillis van Coninxloo at Antwerp. As a painter he is much inferior to his father, the elder painter of the same name, and there is not much in the subjects of his pictures to recommend them to one's notice. He was registered as a master at Antwerp in 1585; married three years later, and died also at Antwerp in 1637-38. A 'Christ bearing the Cross,' signed and dated 1606, in the Berlin Museum, is a good specimen of his art; a replica of the same subject is in the Antwerp Gallery. In the Brussels Gallery there is a 'Fall of the Rebel Angels' by him. His works are seen in many of the continental galleries. He had a son, PEETER BRUEGHEL III., who was born at Antwerp in 1589, was free of the Guild in 1608, and died in 1638-39, and was, it is thought, instructor of Gonzales Cocx.

BRUGES, JEAN DE, was the author of the illuminations in a translation of the Vulgate which was presented to Charles V. of France by one Jehan Vaudetar. It is now in the Westreen Museum at the Hague, a museum which contains many interesting missals of a similar character. These illuminations were executed in the year 1371, a period when art in the Netherlands was making rapid advances beyond the conventionality of the early 14th century, and the work of Jean de Bruges is by no means behind that of his contemporaries.

BRUGES, MARCO DE. See GARRARD.

BRUGES, ROGER OF. See VAN DER WEYDEN.

BRUGGEN, J. TER. See TER BRUGGEN.

BRUGGEN, J. VAN DER. See VAN DER BRUGGEN.

BRUIN (BRUYN). See DE BRUYN.

BRUN, LE. See LE BRUN.

BRUN, AUGUSTIN. See BRAUN.

BRUN, F., a French engraver, was probably of the same family with Charles and Gabriel Le Brun. He engraved a few plates, which are executed entirely with the graver, in a neat style, but without taste; among which are the following portraits:

The King and Queen of Bohemia; in one plate.
Leopold, Archduke of Austria.
Frederick Henry, Prince of Orange.

BRUNAUD, MICHEL, was a French engraver on wood, who flourished at Lyons in the 16th century. There is by him a fine engraving of Henry IV., King of France and Navarre, signed and dated 1595.

BRUNE, ADOLPHE, who was born at Paris in 1802, studied under Gros, and made his *début* at the Salon in 1833 with an 'Adoration of the Magi.' He was subsequently employed on various public buildings. He decorated the 'Salle des Séances' of the Senate in the Luxembourg, and the ceiling of the Bibliothèque of the Louvre. Brune died in 1880.

BRUNEAU, LOUIS, a French engraver, flourished about the year 1750. He etched several plates of landscapes, some of which are from his own designs. They are executed in a very pleasing style. It is most probable that he resided some time in London, as some of them were published by J. Tinney, in Fleet Street.

BRUNETTI, SEBASTIANO, was a native of Bologna, and was first a scholar of Lucio Massari; but, according to Malvasia, he afterwards was instructed in the school of Guido, of whom he was one of the ablest disciples. He painted in the graceful manner of his instructor, but his colouring is rather cold and heavy. In the church of Santa Maria Maggiore, at Bologna, he painted a picture of 'The Guardian Angel;' in San Giuseppe, a 'Holy Family,' entirely in the style of Guido; and in Santa Margherita, 'Mary Magdalen praying in the Desert.' This last is now in the Pinacoteca at Bologna. He died young in 1649.

BRUNI, DOMENICO, was born, according to Averoldi, at Brescia in 1591, and was a scholar of Tommaso Sandrini. He was a reputable painter of architectural views and perspective. Several of his works are in the churches and public edifices at Brescia, where he died in 1666.

BRUNI, Fedor Antonovitch, born in 1801, was the son of Italian parents domiciled in Russia. He studied at Rome, but returned to St. Petersburg, where he eventually became director of the Academy of Fine Arts. His principal works are 'The Death of Camilla,' 'Christ in the Garden of Gethsemane,' 'The Brazen Serpent,' and various figures in the cathedral of St. Isaac. From 1866 till his death, in 1874, he superintended the School of Mosaics at St. Petersburg.

BRUNI, Francesco, an Italian engraver, was born at Genoa about the year 1660. We have by him a plate of 'The Assumption of the Virgin,' after Guido.

BRUNI, Geronimo, a famous painter of battle scenes and an etcher, was a pupil of Bourguignon, and was working at Naples in 1660-70.

BRUNI, Giulio, was a Piedmontese painter, who was educated at Genoa under Lazzaro Tavarone; but preferring the more pleasing manner of Giovanni Battista Paggi, he became his scholar, and proved a very reputable painter of historical subjects. According to Soprani, he flourished about the year 1625, and was at that period in great repute in Savoy, when the wars in that country obliged him to leave it and return to Genoa, where he died soon after.

BRUNI, Orazio, an Italian engraver, was born at Siena about the year 1630. He is one of the few Italians who worked entirely with the graver, and appears to have imitated the style of F. de Poilly. He engraved some plates from his own designs, and others from Rutilio Manetti, &c. The following are among his plates:

The Prodigal Son.
The Golden Age.
A set of the Four Seasons.
A set of various Animals.
A Warrior and a Female in a Triumphal Car, with Minerva presenting a Sceptre.

BRUNN, A. F., was a native of Germany, and flourished about the year 1580. He engraved some plates, which are neatly executed, but in a stiff, Gothic style. Among others is a print representing Christ standing on a mountain, accompanied by an angel, with a female figure, emblematical of the Church, and Satan and his accomplices appear below. It is inscribed *A. F. Brunn fecit*, by which it may be presumed to be from his own design.

BRUNN, D., was probably a relative of Isaac Brunn. He worked entirely with the graver, in a style that has some resemblance to that of Paul Pontius, but very inferior. Among other plates by him we have a Bacchanalian subject, after Rubens, and a similar subject with boys, after Van Dyck; signed *D. Brunn, Argte sculp.* 1628.

BRUNN, Franz, was an engraver of Strassburg, who was working from 1559 to 1596, and chiefly devoted to animals and to ecclesiastical and humorous figures. There are many of his productions in the Louvre. He is supposed to have died in 1620.

BRUNN, Isaac, who was born at Pressburg about the year 1591, was an engraver, designer, and printseller of Strassburg. He engraved in the manner of Theodor de Bry, and, on account of the small size of his prints, is ranked among the Little Masters. There is a neatly-engraved plate by him of 'The Church at Strassburg.' It is signed *Isaac Brunn, Argentinensis, χαλκογραφους*, A.D. 1615. Several others are mentioned by Brulliot in his 'Dictionnaire des Monogrammes.' He signed his portraits with the initials *J.B.*, or the annexed cipher.

BRUNNER-LACOSTE, Henri Emile, a painter of fruit, flowers, and game, and of landscape, genre, and decorative subjects, exhibited frequently at the Paris Salon. He died in 1881, aged 43.

BRUNNER, Leopold, a pupil of Drechsler, and painter to the Austrian Court, was born at Vienna in 1788. He devoted himself especially to the production of landscapes on a large scale, and also flower-pieces. He died at Vienna in 1866. His son, Leopold Brunner, who was born at Vienna in 1822, died in the same city in 1849, was a painter of landscapes and animals in oil and water-colour; he also lithographed after Gauermann. An Interior of Goat-shed, by him, signed L. Brunner, 1849, is in the Belvedere, Vienna.

BRUNO, Antonio, a native of Modena or Correggio, painted at Parma in the manner of Allegri, of whom, if he was not a scholar, he was a great imitator. He emulated him in his grace, his nature, his foreshortenings, and his broad lights; but with a far less correct pencil. He was a contemporary of that great genius, as one of his works bears the date of 1530.

BRUNORI, Federigo, (or Brunorini,) a pupil of Damiani, followed the Venetian style of painting. His portraits are natural; he was fond of foreign drapery, and coloured with a strong effect. In some of his compositions he availed himself of the prints of Albrecht Dürer. He was living in 1600.

BRUSASORCI. See Del Ricci.

BRUSCO. See Poelenburgh.

BRUSSEL, Barend van. See Orley.

BRUSSEL, Hermanus van, a landscape painter and etcher, was born at Haarlem in 1763, and died at Utrecht in 1815. Among his best etchings is mentioned a set of twenty-one landscapes with figures.

BRUSSEL, Paulus Theodorus van, a flower painter, born at Zuid-Polsbroek, near Schoonhoven, in 1754, was a scholar of Jean Augustin, and of H. Meyer of Haarlem. He was first employed in the manufacture of tapestry, but afterwards devoted his attention entirely to nature, and became one of the best fruit and flower painters of his time. His later pictures are his best, and are to be found in some of the richest collections. He died at Amsterdam in 1795.

BRUSSELS, Bernard of. See Orley.

BRUSSELS, Roger of. See Van der Weyden.

BRUYN, Abraham de. See De Bruyn.

BRUYN, Barthölomäus, was born at Cologne in the beginning of the 16th century. His early works resemble those of the 'Master of the Death of the Virgin,' whose pupil he is said to have been; but the paintings executed towards the close of his life show a tendency towards copying the Italians. Bruyn died in 1556. His masterpiece is the wings of a Shrine in the church of Xanten, which were completed in 1536. They represent on the inside the 'Lives of SS. Victor, Sylvester, and Helena;' and on the outside the 'Virgin and Child, with Saints.' Portraits and historical pictures by this artist are in the following Galleries:

Berlin, *Gallery*, Portrait of Johannes von Ryht, Burgomaster of Cologne, 1525; Madonna and Child; The Incredulity of St. Thomas. Brunswick, *Gallery*, Two portraits (*dated* 1539). Brussels, *Museum*, Male portrait, 1543; Female portrait, 1537. Cologne,

Museum, Male portrait, 1535. Darmstadt, *Gallery*, Female portrait, 1539. Dresden, *Gallery*, Descent from the Cross. Frankfort, *Städel*, Male portraits (*two*); Female portrait. Munich, *Pinakothek*, St. Benedict, St. Catharine, St. Maurice, and St. Barbara; Descent from the Cross. Petersburg, *Hermitage*, Portraits of a man and his three sons; Portraits of the wife and one daughter (*the lady is the same as that in a portrait by Bruyn in the Museum at Cologne*).

BRUYN, Cornelis de. See De Bruyn.

BRUYN, Nicolaes de. See De Bruyn.

BRUYN, Théodore de, was a Swiss landscape and cattle painter, who settled in England in 1760. He exhibited for several years in the Royal Academy, and decorated the chapel of Greenwich Hospital. He died in London in 1804.

BRY. See De Bry.

BRYAN, Alfred, a well-known caricaturist and black-and-white artist, born in 1852. He commenced drawing for 'The Hornet' in 1872, and later became one of the principal and most prolific contributors to 'Moonshine,' for many years providing the weekly cartoon for that paper besides other sketches. He also executed work for the 'Sporting and Dramatic News,' and for the 'Entr'acte.' He turned out a constant supply of drawings with great facility, and died in 1899.

BRYER, Henry, was a pupil of Wynne Ryland, and became his partner as a printseller in Cornhill. He engraved a few plates, chiefly from the designs of Angelica Kauffmann. Among other prints by him we have a 'Bacchus and Ariadne,' and a large plate of 'Mars and Venus discovered by Vulcan.' He died in 1799.

BRYSAKIS, Petros, a Greek historical painter, born at Thebes in 1814. He went to Munich in 1832, and studied in the Academy there, and there died in 1878. Amongst his works are:

Apotheosis of the Greek War of Independence. The Metropolitan blessing the Greek Banners (*Munich Pinakothek*). The Camp of Karaiskakis.

BRYULOV, Karl Pavlovitch, an historical painter, was born at St. Petersburg in 1799. He received his first instructions at the Academy there under Ivanov, and obtained notice in 1819 by a 'Narcissus.' In 1823 he proceeded to Rome, where he copied for the Czar Raphael's 'School of Athens,' and produced his own picture 'The Last Day of Pompeii,' now in the Hermitage Gallery, which was followed by 'The Murder of Inès de Castro.' He now became court painter, as well as member of the Academies of St. Petersburg, Milan, and Bologna. After his return he executed a number of genre pictures and portraits in oil and aquarella. In 1835 he travelled in Greece, Turkey, and Palestine, where he painted a number of landscapes which were included in Davidov's 'Travels.' Further on he executed an 'Ascension of Christ' in the cathedral of St. Petersburg. He died in 1853 at Marciano, near Rome.

BUCHAN, Henry David Erskine, Earl of, who was born in 1710, and died in 1767, practised engraving as an amateur with some success. He engraved various views and portraits.

BUCHHORN, Karl Ludwig Bernhard Christian, was an engraver born at Halberstadt in 1770. He was a professor of the art of engraving in Berlin. He died in 1856. Among his best engravings are those of 'Christ blessing the Bread,' after Dolci; 'Martin Luther,' after Cranach (1806); and 'Psyche and Cupid,' after Angelica Kauffmann (1801).

BUCK, Adam, who was born at Cork, exhibited portraits in crayon and oil, as well as miniatures, at the Royal Academy very frequently between 1795 and 1833. He is best known by his work, 'Paintings on Greek Vases,' containing 100 plates drawn and engraved by himself, and published in 1812.

BUCK, Samuel, and Nathaniel. These brothers are known by the great number of plates they engraved of views of the antiquities, ruins of churches, castles, &c., in England and Wales. The number of their plates is near 500. Samuel Buck died in 1779 aged 83; his brother some years before him.

BUCKLER, John Chessel, a painter of landscapes and topographical subjects, was born at Calbourne in the Isle of Wight in 1770. Early in life he was articled to an architect and surveyor in Southwark, and afterwards practised those professions on his own account until 1826, when he resigned them to his eldest son. In 1797 he published two aquatint engravings of Magdalen College, Oxford, and in 1799 a 'View of Lincoln Cathedral from the South-east,' and thus originated the publication of the series of English cathedrals (in plates twenty-four inches by seventeen), which occasioned their author a considerable share of professional credit and public reputation. Contemporaneously with these, and at intervals until the year 1819, he published views of many of our finest collegiate and abbey churches, complete sets of which are now rare and valuable. In 1827 he published 'Sixty Views of Endowed Grammar Schools,' and in 1847 'A History of the Architecture of St. Alban's Abbey.' He exhibited water-colour drawings at the Royal Academy almost every year from 1790 till 1840. Examples are in the South Kensington Museum. His death occurred in London in 1851.

BUCKSHORN, Joseph. See Bokshoorn.

BUCOURT, Philibert Louis de, a French painter and engraver, was born in Paris in 1755, and became a pupil of Vien. He executed a few plates in mezzotint; the 'Heureuse famille,' the 'Benediction de la mariée,' and the 'Cruche cassée,' after his own designs. But his attention was chiefly given to engraving in aquatint, in which he produced his *chefs-d'œuvre* after Carle Vernet, the 'Horse frightened by a Lion,' the 'Horse frightened by Lightning,' the 'Strayed Huntsman,' and other subjects. Bucourt, who was for some years assisted by his pupil and nephew, M. Jazet, died at Belleville in 1832.

BUDD, George, was an English artist of whom little is known. He painted portraits, landscapes, and still-life. There is a portrait, engraved after him by McArdell, of Timothy Bennett, the so-called patriotic shoemaker of Hampton Wick, who successfully opposed the Princess Amelia in obtaining a passage through Bushey Park; it was published in 1756.

BUECKELAER, Joachim, (Beukelaar, or Beuckelaer,) was born at Antwerp in 1530. He was the nephew of Pieter Aartszen, by whom he was instructed. His pictures, like those of his uncle, represent market-places, fairs, and the interiors of kitchens, with figures, dead game, fish, fruit, &c. They were much admired, although Descamps

states that he was so poorly paid for them that he lived in poverty. He is registered in the Guild at Antwerp as early as 1560, and he was still living in 1573, and if the date on a 'Christ healing the Sick' by him in the Hermitage at St. Petersburg is genuine, he was still living in 1575. The Munich Gallery has by him a 'Fish-market' and a 'Christ before Pilate,' in which the persons wear the costume of the time of the painter; it is signed with a B and dated 1561, and in the Belvedere, Vienna, is a 'Market-place' of the year 1567.

BÜRI, FRIEDRICH, who was born at Hanau in 1763, studied first under his father, who was a goldsmith and professor in the Academy of Design in Hanau, and then with Tischbein. In 1780 he visited Düsseldorf, and two years later went to Rome; thence to Dresden, and finally settled at Berlin, where he was patronized by the Queen of Prussia. He painted historical pictures and portraits. A 'Cupid triumphant' by him is in the Hague Gallery.

BÜRKEL, HEINRICH, a genre and landscape painter, was born in 1802 at Pirmasens, in Rhenish Bavaria. He was designed for trade, but devoted every spare minute to drawing. His father's house, being an inn, presented him with subjects in great variety, and so early as his eleventh year he came into conflict with the police on account of a caricature of Napoleon. At fifteen he entered the law, but at twenty he was incited to turn to art, and learned the technicalities of oil-painting among friends at Munich, Schleissheim, and in the Netherlands. In time he took to depicting popular and military scenes, cattle, and landscapes, especially winter landscapes. He spent from 1823 to 1832 in Rome, and became on his return a popular artist, famous for imagination and humour. He was an honorary member of the Academies of Munich, Dresden, and Vienna. His death occurred at Munich in 1869. Among his best productions may be noted:

Twenty Winter Landscapes in the Tyrol (*Paris Exhibition*, 1867).
Eighteen Views of the Environs of Rome (*Paris Exhibition*, 1867).
A Troop of Bandits in the Campagna.
The Overturned Hay-Waggon.
Return from the Bear-Hunt.
The Mule-Driver's Rest.
The Reception of the Rifle-Winner.
Italian Landscape *and others* (*in the New Pinakothek, Munich*).
A Tirolese Fair (*in the Berlin Gallery*).
Landscape near Velletri (*in the Berlin Gallery*).

BUFF, SEBASTIAN, a Swiss portrait painter, was born about 1828. He studied at Munich and Paris, and besides portraits painted genre pictures which are much sought after. He died at Herisau in 1880.

BUFFAGNOTTI, CARLO ANTONIO, was a painter of perspective and theatrical decorations at Bologna and Genoa about 1690. He engraved a series of architectural subjects, and decorations for the theatre, after F. Bibiena, and others of the same kind after M. A. Chiarini.

BUFFALMACCO. See BUONAMICO.

BUFFORD, ROBERT. See BURFORD.

BUGATTI, ZANETTO, was living in the 15th century, and painted the portraits of Ippolita Sforza, sent to France in 1450; and of Bona of Savoy, painted for Galeazzo Maria Sforza in 1467. In 1473 he painted the portraits of Galeazzo, his wife, and his child that are placed in the choir of San Celso, Milan. His latest known work was the frescoes in Santa Maria delle Grazie, Vigevano. Records remain of him up to 1476, but the date of his death is uncertain.

BUGEY, —, a French engraver who flourished about the middle of the 18th century, was principally employed in engraving portraits for the booksellers. There is by him a portrait of Marshal de Broglie, on horseback, after Alexis Loir, dated 1761.

BUGIARDINI, GIULIANO, who was born near Florence in 1475, first studied in the garden of the Medici, where he made the acquaintance of Michelangelo, with whom he continued an intimacy throughout his life, and with him he entered the atelier of Ghirlandajo; he afterwards became an assistant of Albertinelli, and was employed by Michelangelo in the Sistine Chapel at Rome in 1508. Owing to the fact that he worked much for other artists, and sometimes completed designs by them, there is but little originality in the works of Bugiardini, though they possess many excellent qualities, which have led to their being, in some cases, classed under the names of greater artists. They display a careful study of the works of Raphael, Michelangelo, Albertinelli, and Leonardo. Bugiardini died at Florence in 1554. The following is a list of a few of his most important works, which are usually signed JUL. FLOR. (Florentinus):

Berlin.	*Museum.*	Madonna and Child, with Saints (*signed* JUL. FLOR. FAC.).
Bologna.	*Pinacoteca.*	Marriage of St. Catharine (*signed*).
Florence.	*Uffizi.*	Madonna and Child (*formerly ascribed to Leonardo*).
"	*Cappella Rucellai in S. Maria Novella.*	Martyrdom of St. Catharine. *His most important work* (*from a design by Michelangelo*).
London.	*Nat. Gall.*	Madonna, St. John, and Angels.
Lucca.	*Mansi Collection.*	Holy Family (*signed and dated* 1520).
Modena.	*Gallery.*	Madonna and St. John.
Oldenburg.	*Gallery.*	St. Sebastian.

(See Crowe and Cavalcaselle, III. p. 493, *et seq.*)

BUGUET, HENRI, a French historical and portrait painter, was born at Fresne (Seine-et-Marne) in 1761. He was a pupil of David, and painted in 1817 for the château of Pau 'Francis I. knighted by Bayard.' His portraits of Louis XVIII. and Charles X. have been engraved by Bertrand. He died in Paris about 1833.

BUISEN, A. VAN, (or BUYSEN,) was a native of Holland, and flourished from 1700 till about 1725. He was chiefly employed in engraving for the booksellers, and appears to have resided some time in England, as he engraved a plate representing 'David playing on the Harp,' for the octavo edition of Cowley's 'Poems,' published in 1700. He also engraved some of the plates for the work entitled 'Figures de la Bible,' from the designs of Picart and others, published at Amsterdam in 1720.

BULARCHUS. The earliest picture of which the ancient writers have given a description is 'The Battle of the Magnesians,' painted by this artist, who appears to have flourished about 720 years before the Christian era, as, according to Pliny, this picture was purchased for as much gold as would cover its surface by Candaules, King of Lydia, who died about 700 years before Christ. After Bularchus we encounter a gap of upwards of two centuries and a half in the history of painting. It appears, however, that it was practised

with success in the island of Rhodes, at the time of Anacreon, who lived about 500 years before our era. That poet, in his twenty-eighth and twenty-ninth Odes, mentions the practice of the art called encaustic painting, and that it was effected by mixing wax with the colours.

BULLINGER, JOHANN BALTHASAR, a Swiss landscape painter, was born at Langnau, in the canton of Zurich, in 1713. He was first a scholar of John Simler, but afterwards went to Venice, where he studied two years under Giovanni Battista Tiepolo. He first attempted historical painting, but his natural genius led him to landscapes, and he be came very eminent in that branch of the art. He afterwards passed some time at Amsterdam, where he appears to have studied with attention the works of the best artists of the Dutch school, particularly Both and Berchem, whose manner he imitated. He died at Zurich in 1793. He etched several plates in a free, painter-like style, the following being the principal:

The Portrait of J. B. Bullinger; *se ipse fec.*
A Frontispiece, with a number of Genii.
Two Mountainous Landscapes, with figures.
A set of fifty Landscapes; some from his own designs, and the others *after J. F. Ermels* and *F. Meyer.*
A Head; *after Le Brun;* engraved for Lavater's Work.

BUMEL, MICHAEL, (or BIMEL,) was a German engraver of little celebrity. He engraved several plates, representing Saints, and other devotional subjects, which are executed with the graver, with sufficient neatness, but in a stiff, tasteless style.

BUMOT, ——, was a French historical painter, who was called 'The Apelles of Nevers.' He was a native of Nevers, and worked at Bourges in 1576, for the fêtes held upon the occasion of the entry of the Duke of Alençon.

BUNBURY, HENRY WILLIAM, a designer of humorous subjects and caricatures, was the son of Sir William Bunbury of Mildenhall, Suffolk. He was born in 1750, and was an occasional exhibitor at the Royal Academy, and contributed to Boydell's 'Shakespeare.' His 'Florizel and Autolycus changing garments' is in the South Kensington Museum. His 'Hints to Bad Horsemen' obtained for him great popularity, and the praise of Sir Joshua Reynolds. He died at Keswick in 1811.

BUNDSEN, JESS, architectural and landscape painter and etcher, was born at Assens in 1766. He attended the Academy of Copenhagen in 1786, and studied also in Dresden, after which he became a teacher of drawing and a painter in Hamburg and Altona. He died at the latter town in 1829. He chiefly painted views in the vicinity of these places, as well as interiors of churches. He etched several plates in outline, and also practised lithography to some extent.

BUNEL, FRANÇOIS, a French historical painter, flourished at Blois in 1550. He was a distinguished artist, who painted many religious subjects for churches.

BUNEL, JACQUES, son and pupil of François Bunel, was born at Blois in 1558. He studied at Rome under Federigo Zuccaro, and on returning to France was made painter to the king, and worked with Pourbus and Toussaint du Breuil in the small gallery of the Louvre, burnt in 1661. He was an artist of great merit, and held in much esteem by Henri IV., who employed him at Fontainebleau and other royal residences. He painted 'The Descent of the Holy Ghost' for the chapel of that order in the church of the Grands Augustins at Paris, and for the church of the Feuillants an 'Assumption of the Virgin,' now in the Museum at Bordeaux, both of which pictures have been highly praised. Philip II. of Spain, by whom likewise he was esteemed, commissioned him to paint for the cloister of the Escorial forty pictures, all of which have now disappeared. He died in Paris in 1614.

BUNNEY, JOHN WHARLTON, painter, born in 1808, was an English artist practising at Venice. In 1873, 1879, and 1881 he exhibited views of Venice at the Royal Academy. For the last four years of his life he was engaged in an elaborate and minutely-finished transcript from the west front of St. Mark's, on a commission from Mr. Ruskin. He died at Venice, Sept. 23, 1882.

BUNNICK, JACOB VAN, was the brother of Jan van Bunnick, and painted battle-pieces with some reputation, but was greatly inferior to his brother. He died in 1725.

BUNNICK, JAN VAN, a Dutch landscape painter, was born at Utrecht in 1654. He was a scholar of Hermann Saftleven, under whom he studied three years; he afterwards visited Italy. He passed some time at Genoa, where he formed an acquaintance with Tempesta, by whom he was assisted in his studies. On his arrival at Rome he found several of the artists of his country, particularly Abraham Genoels and Ferdinand Voet, who received him with kindness. On leaving Rome he went to Modena, and the duke appointed him his principal painter, and he passed eight years in his service. On his return to Holland he was employed by King William III., then Prince of Orange, to ornament his palace at Loo. He died in 1727.

BUONACCORSI, PIETRO, (called PERINO DEL VAGA, after one of his instructors in art,) was born at a village near Florence in 1500 of very indigent parents, whom he lost while he was still young. He was taken under the protection of an artisan named Andrea de' Ceri, whose house was frequented by several young artists of Florence. At an early age Perino showed a decided inclination for art, and when he was eleven years old was placed under the tuition of Ridolfo Ghirlandaio, by whose instruction he became an expert and correct designer. He had made considerable progress, when his talents were noticed by Vaga, who conducted him in 1515 to Rome, where he had an opportunity of studying after the antique, and the works of Michelangelo. His merit became known to Giulio Romano and Penni, by whom he was recommended to Raphael, who employed him in the execution of his designs in the Loggie of the Vatican. Such was the force and variety of his powers, that he was equally successful in assisting Giovanni da Udine in the stucco and grotesque ornaments, Polidoro da Caravaggio in his antique subjects in chiaroscuro, and in executing the Biblical subjects from the designs of Raphael. He is ranked by Vasari as the greatest designer of the Florentine school after Michelangelo; and the partiality of that biographer does not hesitate to pronounce him the most distinguished of the disciples of Raphael. After the death of that master he was employed by Leo X. and Clement VII., in conjunction with Giulio Romano and Penni, to finish the great works in the Vatican. One of his earliest productions was a picture painted for the church of San Marcello, representing the 'Creation of Eve,' in which he shows with what success he had studied the works of Michelangelo.

On the sacking of Rome in 1527, compelled to flee from the capital, and plundered of all he possessed, Perino took refuge in Genoa, where he was graciously received by Prince Doria, who employed him to decorate his palace, near the gate of St. Thomas. It was upon this occasion that Perino displayed the extent of his powers and the fecundity of his invention; and it has been made a matter of dispute whether the decorations of the Palazzo del Tè at Mantua, by Giulio Romano, or those of the Doria Palace at Genoa, by Del Vaga, do more honour to the great school in which they were educated. In one of the apartments Perino represented Jupiter destroying the Giants; and in others, several subjects from Roman history and the Metamorphoses of Ovid. He also designed a series of cartoons of the History of Æneas. These frescoes, which were in a great measure executed from his designs by his assistants, have nearly perished owing to time and whitewash. After a stay of some years at Genoa, Perino returned to Rome, where he was employed by Pope Paul III. Towards the close of his life, his pictures were in such request that he merely made the designs, leaving the execution of them to his pupils, among whom may be mentioned Pantaleo Calvi and Lazzaro, painters of no great merit. Perino died at Rome in 1547—it is said that he hastened his end by intemperance—and was buried by the side of Raphael and other great masters in the old Pantheon. His pictures are occasionally seen in the Galleries of Europe, but they are not very important. The Duke of Devonshire has drawings by him, and a portrait of Cardinal Pole is at Althorp.

BUONAMICI, Agostino, called A. Tassi (or Tassy), was born at Perugia in 1565, and studied at Rome under Paul Bril, although he was desirous of being considered a disciple of the Carracci. He painted landscapes in the style of his instructor, and of Donducci, and was considered one of the ablest artists of his time. Lanzi informs us that for some crime, which is not mentioned, he was sent to the galleys at Leghorn. During the term of his confinement he occupied himself in designing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted with great success sea-ports and calms, with shipping and fishing-boats. His tempests and storms at sea were not less happily represented, and were touched with unusual spirit and energy. He also excelled in architectural and perspective views, in which he distinguished himself by some admirable productions in the pontifical palace of Monte Cavallo, and in the Palazzo Lancellotti. He was one of the first to copy arabesques from the antique, and employ them as borders. Agostino Tassi has the credit of having been the instructor of Claude Lorrain. He died at Rome in 1644. We have a few slight but spirited etchings by this artist, representing storms at sea and shipwrecks.

BUONAMICO, Cristofani, (called Buffalmacco,) who was born in 1262, was a pupil of Andrea Tafi. Rumohr and Kugler and many other writers have doubted his existence, but his name has been discovered in the register of the Florentine Company of Painters, with the date 1351 ('Crowe and Cavalcaselle,' vol. i. p. 387, note). Boccaccio nicknames him Buffalmacco, and some suppose that the Buonamico, used by Ghiberti, is a nickname also. Vasari mentions many works by Buffalmacco, few of which still remain, and of these the majority are said to be by other artists. He adds that Buffalmacco, when he chose, could paint as well as any of his contemporaries. Most absurd stories have been related of this artist by Vasari, and by Boccaccio in his 'Decameron.' He seems to have been a man with a keen sense of humour. Vasari states that he died in 1340, but Baldinucci says that he was still living in 1351, as indeed the entry in the register of the Florentine Painters proves.

BUONARROTI, Michelangelo. Michelangelo, the supreme master of Italian art, was born at Castel Caprese, a small fortified town near Florence, on March 6, 1475. The family of Buonarroti was an old one in Italy, but Condivi's statement as to Michelangelo's descent from the Counts of Canossa is not found to be supported by genealogical evidence, though Michelangelo and Count Allessandro da Carnossa pleased themselves with believing it. His father Lodovico, son of Leonardo Buonarroti Simoni, was acting at the time of his son's birth as Podestà, or chief magistrate of Caprese, but he was soon after recalled to Florence, where, after a babyhood spent at Settignano under the care of a stone-mason's wife, the little Michelangelo was brought up, receiving education at a grammar school kept by a certain Francesco da Urbino.

His passion for art was early evinced. He had imbibed it, he was wont to declare, "with his nurse's milk"; at all events it could not be overcome even by blows, which it is said were sometimes tried, and by the time he was thirteen his father, giving up all hope of inducing him to follow the more profitable woollen trade, wisely acceded to his desire for art, and no doubt did the best he could for him by apprenticing him for three years from the 1st of April, 1488, to the painters Domenico and David Ghirlandaio, whose school was at that time the best in Florence.

It appears by the terms of his apprenticeship that the young Michelangelo must even then have known sufficient to be useful to his masters, for they undertook to pay him a small sum during the first year of his apprenticeship, which was not usual. Very soon his progress was so great that, according to Vasari, it excited his master's envy, who exclaimed once on seeing a drawing made by Michelangelo of some scaffolding in Santa Maria Novella, "This boy knows more than I do;" "standing in amaze," adds Vasari, "at the originality of manner which Heaven had bestowed on such a mere child." His first painting is said to have been an excellent copy of Martin Schongauer's celebrated print of 'The Temptation of St. Anthony,' in which the details of the devil-forms were coloured from marine creatures studied in the fish-market, and he probably copied other forms with equal skill.

But although educated in a school of painting, it is probable that he early showed some impulse towards sculpture, or Domenico Ghirlandaio would scarcely have presented him, as he did before his apprenticeship was out, to Lorenzo de' Medici, who at that time had just founded a school of sculpture, of which Bertoldo, the foreman of Donatello, was keeper, in the garden of his villa. Michelangelo was admitted to this Medicean school or Academy of Art in 1489, and achieved as one of his first works in marble the remarkable 'Mask of a Faun,' a copy from the antique, concerning which Vasari relates the story of Lorenzo pointing out to the young sculptor that old people seldom retain all

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their teeth, and Michelangelo promptly acting upon the suggestion. Whatever may be the truth of this story, it is certain that Michelangelo early attracted the notice of the magnificent Lorenzo, who saw in him so much promise that he proposed to his father that he should become an inmate of the Medici Palace, offering to charge himself with his education and to make him an allowance of five ducats a month. The offer was too good to be refused, and Michelangelo passed four happy years in the service, or rather we may say in the society, of Lorenzo, perfecting himself in his art and gaining a valuable education by his association with some of the great men whom Lorenzo gathered around him. Agnolo Poliziano was one of these, who took especial notice of the young artist, and it was by his advice and instruction, according to Vasari, that Michelangelo executed his relief in marble of 'Hercules and the Centaurs,' an early work still preserved in the Casa Buonarroti. It was at this time also that he had his nose broken by his fellow-student Pietro Torregiani, an injury which marked him for life.

In 1492 this pleasant period of instruction under the Medici was brought to an end by the death of his munificent patron Lorenzo, and Michelangelo, then seventeen, returned to his father's house and set up a studio for himself, his first work being a statue of 'Hercules,' bought by one of the Strozzi family, and afterwards sent into France, but since lost to knowledge.

Piero de' Medici, who succeeded his father Lorenzo, was, as history records, a man of totally different powers. He extended his friendship to Michelangelo, it is true, but he employed him only on unworthy commissions, on one occasion even directing him, it is said, to make a statue of snow. Piero, however, by his vices and misgovernment soon disgusted Florence, and Michelangelo, perceiving his downfall was at hand, wisely left his protection and took his way to Bologna, there to work on the shrine of San Domenico and wait till the Florentine storm which he, or perhaps his father, noted as coming, was over.

When peace was restored Michelangelo returned to Florence, where he executed a figure of a 'Sleeping Cupid,' to which he gave an appearance of antiquity, so that it was sold by a dealer in Rome to the Cardinal San Giorgio as a genuine antique. This deceit, innocently undertaken on the part of Michelangelo, being afterwards discovered by the Cardinal, led to his inviting the young artist to Rome and assuring him of his protection.

Michelangelo entered Rome on the 25th of June, 1496. Here he carved the 'Bacchus,' now in the National Museum in the Bargello, and soon after the noble 'Pietà' of St. Peter's, executed between the years 1499 and 1500. These works raised him to the position of the greatest sculptor in Italy, and when in 1501 he returned to Florence, he received a commission for a great national work, namely, the colossal statue of David. In this grand statue, typical of the deliverance of Florence from her enemies, Michelangelo, now arrived at his full strength, put forth all his powers. The moment chosen for representation is that in which the youthful deliverer replies to the taunts of the Philistine in the words, "I come to thee in the name of the Lord of Hosts," and the whole bearing of David is expressive of unshrinking resolution and patriotic desire. Well may Florentines be proud of such a possession. It stood grandly before their Palazzo Vecchio, where it was first erected, for more than three centuries and a half, until in 1873 it was deemed necessary to remove it under cover for protection from weather and decay. It now stands in the Academy of Fine Arts in Florence. Other works of about this time are the beautiful round relief in marble in the possession of the Royal Academy, an unfinished relief of the same subject.

Soon after the triumphant erection of the 'David' in 1504, Michelangelo received the commission for another national work—the painting of one wall of the Palazzo Vecchio. Leonardo da Vinci was employed for the other wall and had already begun his cartoon. The subject chosen by Michelangelo was an incident in the Pisan war, and represented Florentine soldiers surprised by the enemy while bathing, but he never completely finished even the cartoon for this great work, for before he could do so he was summoned back to Rome in great haste by Julius II., who, learning that Michelangelo was the greatest sculptor living, forthwith conceived a desire to secure his services, and especially to employ him on a great tomb which he contemplated having built for himself. The commands of the Pope obliged Michelangelo to abandon the commission given him by his friend Soderini, then Gonfaloniere of Florence, for the painting in the great Hall of Council in the Palazzo Vecchio of his beloved Florence. Early in 1505, throwing up all his work in Florence, he returned to Rome and began his work for "his Medusa," as he called him, Julius II. That imperious potentate decided to employ him first on his monument, and the design for it being completed to his satisfaction, he sent the sculptor to Carrara to arrange for the necessary blocks of marble. Here he was occupied for eight months, and for some time afterwards in Rome, whither he brought huge masses of marble for the work. Before anything could be achieved, however, the ardour of Julius for this undertaking had greatly abated, and it was with difficulty that Michelangelo obtained the money from him to pay the marble-cutters.

In terrible anger at this, and also at not being able to obtain access to his Holiness, who had previously been most gracious and friendly, Michelangelo suddenly took flight from Rome, being alarmed, it is said, by threats from his enemies of personal danger. The Pope sent five couriers after him commanding him to return, but he rode on without stopping until he was safe on Florentine territory. "If you require me in future," wrote the haughty artist to the haughty Pope, "you may seek me elsewhere than in Rome." Julius II. was not a man to submit to be thus braved by a refractory artist, and at last, finding his requests and commands unavailing, he wrote to the Signory of Florence requesting that he should be sent back to Rome, promising at the same time that he should go "free and untouched," for "we entertain no anger against him, knowing the habit and humour of men of this sort." Even then Michelangelo, who seems to have had some fear of assassination, refused to trust the Pope's fair promises, and it was not until the Gonfaloniere Soderini told him plainly that the State would not risk going to war on his account that he at last returned to his allegiance to the Pope.

It was at Bologna, which town Julius II. had entered in triumph in November 1506, that the interesting interview between the Pope and the

artist took place, in which the latter graciously submitted to be pardoned, telling the Pope, however, at the same time, that he "felt he had not merited the treatment he had received."

Julius II., who, as we have seen, "knew the habit and humour of men of this sort," and who felt, no doubt, that though he had twenty-four cardinals in his train he had but one Michelangelo, took no notice of his sulky discontent, but immediately employed him on a great bronze statue of himself to be set up over the church door at Bologna. This laborious work, which occupied Michelangelo two years, and cost him much trouble and vexation, was soon after thrown down by the enemies of Julius, and a huge cannon made of its metal.

After this work was accomplished Michelangelo went back to Florence in March 1508, hoping probably to be allowed to settle there, but Julius II. again summoned him to Rome, though not to work on the monument he had before undertaken, but instead to begin no less a work than the painting in fresco of the vault of the Sixtine Chapel in the Vatican. Every one knows how Michelangelo accomplished this stupendous task, but it was not without considerable remonstrance that he began it, telling the Pope that "painting was not his Art," and advising him to give the commission to Raphael. But Julius II., who was probably aware of Michelangelo's achievement of the cartoon for the painting in the Palazzo Vecchio, would hear of no excuses or delay, and the artist was *made*, as we may say, to begin forthwith.

Vasari's accounts of the painting of these frescoes of the Sixtine is very graphic and circumstantial, and is no doubt true in many of its details, though in others it is transparently inaccurate. It has, however, been followed submissively by all writers on the subject until modern research began to throw doubt upon its exactness. Heath Wilson in particular, who submitted the frescoes of the vault of the Sixtine to the most careful examination, having been allowed to raise a scaffolding five stages high for the purpose, and who also made their history the subject of profound study, proves by a conclusive chain of reasoning that Michelangelo could not possibly have painted these works in the short space of time—twenty months—that Vasari assigns. This, if the amount of labour is once fairly considered, is indeed self-evident, but Heath Wilson shows from documentary testimony that Michelangelo began this work in the summer of 1508, and did not finish it until late in the autumn of 1512, thus giving a period of four years and some months, little enough even so for the accomplishment of such a vast amount of work. The story of his working entirely without assistants, "without even a man to grind his colours," must also be given up, though it would seem that the amount of assistance he received was small. He worked, however, with marvellous celerity, "painting a nude figure considerably above life-size in two working days, the workmanship being perfect in every part. The colossal nude figures of young men on the cornice of the vault at most occupied four days each."

Julius II. as usual was extremely anxious to see the work he had commissioned finished, and got so impatient that on the 1st of November, 1509, the scaffolding had to be removed and the portion of the work that was then finished exhibited to the public. His enemies, and Bramante in particular, who had hoped to behold a failure, were completely overpowered by the universal admiration, and Michelangelo received the commission to continue the work he had begun.

No description of this marvellous work, in which Michelangelo set forth in one great poem the history of the world in its early prime as told in the Book of Genesis, can be given here. The reader will find an ample account by Sir Charles Eastlake in his 'Contributions to the Literature of the Fine Arts,' and graphic descriptions by Vasari and numerous other writers. The Sixtine frescoes have also been admirably photographed of late years. The neglect of these frescoes was lamentable. "Cobwebs hung from every part, nails had been driven through them without remorse, and they were so darkened by the constant smoke from tapers that seen from the floor their real colours were imperceptible. Altogether," adds Heath Wilson, who was pathetic on the subject, "they are the greatest existing examples of barbarous maltreatment and neglect."

With Leo X., who succeeded Julius II. in 1513, Raphael was the favoured artist. Michelangelo wished for nothing better than to be allowed to go on with the monument to Julius, for which he had already executed the great figure of Moses, and the two well-known statues of 'The Captive,' now in the Louvre, and reckoned among his finest work. But although he received a fresh commission for this work from the executors of Julius, difficulties were always thrown in his way, and finally he was sent by Leo X. to Florence and employed upon the front of San Lorenzo, which the Pope had determined to build in a magnificent style. This was certainly an important work, and Michelangelo determined to make it "whether in respect of architecture or sculpture the masterpiece of all Italy," as he says in one of his letters; but he was kept so long superintending in the new quarries of Seravezza, even making roads to them, and so many hindrances seem to have been purposely put in his way, that in the end nothing was accomplished. Indeed the ten years of Leo's pontificate were almost wasted years in the life of Michelangelo.

Nor was much accomplished during the short reign of Adrian, though Michelangelo for a time went on working at the monument to Julius, often at his own cost. But when Clement VII. became Pope in 1523 a change took place, and Michelangelo was once more in request, chiefly, however, for the superintendence of various architectural works, which Michelangelo, who always regarded himself as a sculptor, had little wish to undertake.

In 1527 the terrible sack of Rome under the Constable de Bourbon took place. Michelangelo was away in Florence at this time, where the popular party had again risen and driven out the Medici. This being the case, Michelangelo's commissions for the Medicean Pope remained for a time in abeyance, while he with patriotic energy undertook the charge of fortifying the city against his patron, the Signory having appointed him director and provider over the works of defence. The new knowledge supplied by the recent publication of the Buonarroti letters clears up much that formerly seemed inexplicable in his conduct at this time. It is evident that he was greatly trusted by the Signory, acting for them not only as military engineer, but likewise being entrusted with private missions. One of these missions, it

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Anderson photo] [*Pitti Palace, Florence*

THE THREE FATES

appears, took him to Venice before what must be called his flight thither in 1529. When in 1530 Clement VII., with the aid of the imperial cannon, gave the last blow to the liberties of Florence, or rather when the city, which fire and famine had been unable to subdue, was treacherously yielded to the Medici, Michelangelo, who had returned from Venice, was in great danger, and was obliged to lie concealed for a time in the house of a friend. The Pope, however, who, like his predecessor Julius II., seems to have known the value of a man of genius, gave him his pardon, and ordered him to resume his work on the tombs in the Medici Chapel in San Lorenzo, upon which he had been employed before the siege. He accordingly came forth from his hiding-place, and worked, as he says, with "morbid haste," but with saddened heart, on the four great recumbent figures of Night, Morning, Dawn, and Twilight, and the statues of Lorenzo and Giuliano de' Medici. These are generally considered to be his greatest works in sculpture.

In 1534 Michelangelo lost his father, to whom and to his brothers most of his letters are written. He is seen by these letters to have been always a most dutiful and affectionate son, ever considerate, patient, and generous towards his family. Both his father and his brothers constantly depended upon him for help, which was given even at a time when he had to deny himself to send it. Indeed the sardonic old Titan who was so inaccessible to the rest of the world, and who braved even the anger of popes, stands forth in his letters as a singularly obedient and tender son, who bore with exemplary patience the very irritating conduct of father and brothers, who were perpetually worrying him about trivial family disputes and debts. On the death of Clement VII. in 1534, Michelangelo's work in San Lorenzo, though unfinished, came to an end. He now again thought that he might be permitted to work on the tomb of Julius II. for which he had contracted, and which had caused him endless worry and regret. But the new Pope, Paul III., was possessed of another idea, and was determined, now he was Pope, to realize it; and Michelangelo, in furtherance of this idea, was again obliged to lay aside sculpture for painting.

The world-famous 'Last Judgment,' which Michelangelo now undertook as the completion of the Sixtine frescoes, may be regarded as the final expression of his art. In this work all traditionary types were cast aside. Christ is represented as the Avenger, and the lost souls fall before His wrath into the abyss; the joys of the blessed being far less apparent than the convulsive struggles of the damned. The subject indeed, which had been treated with grotesque asceticism by the early religious painters, offered a marvellous opportunity for the display of naked human form, and as such Michelangelo seized upon it, and turned the old idea of the *Dies iræ* into a great tragedy of humanity.

The 'Last Judgment' has suffered even more fatally from neglect than the other frescoes in the Sixtine Chapel, and moreover it has been injured by repainting, from which the others have been preserved by their inaccessible position. It contains 314 figures, and occupied Michelangelo from 1535 to 1541. But Michelangelo was now an old man, and worked, as he himself says, "unwillingly, working for one day, and resting for four."

This was almost the last great work in painting that he was called to undertake: though he afterwards consented to paint two frescoes in the Pauline Chapel of the Vatican representing the 'Conversion of St. Paul' and the 'Martyrdom of St. Peter.' In 1546, at the age of seventy-one, he was appointed by Paul III. chief architect of St. Peter's, an office which he continued to hold under four other popes. The great dome of St. Peter's was raised from his plan.

All his poems, for he was a poet as well as a sculptor, painter, architect, and engineer, express a longing for the release of death, but it was not until he had reached his ninetieth year that this release came to him. He died at Rome on the 18th of February, 1564, and was buried by his own desire at Florence.

Michelangelo was a man of melancholy temperament, and subject to violent outbursts of righteous anger which made him more feared than loved by those who did not know him well. Dwelling alone with his own great thoughts, he became impatient of interruption and contradiction, and ofttimes expressed himself with a bitterness which made him many enemies. No woman's name is in any way associated with his, with the exception of that of the noble Princess Vittoria Colonna, whose sympathetic friendship cheered the later years of his life. His life was a stormy one, no less from miserable personal disputes than from the stirring times in which he lived and took part. He felt deeply the ruin of the liberties of Florence, as evinced by his reply to some verses affixed to his statue of 'Night,' in which he makes the statue say, "Sleep is dear to me, and still more that I am of stone, so long as dishonour and shame last among us. The happiest fate is to see nothing and feel nothing. Therefore awake me not. Speak low."

Of the art of Michelangelo all may judge. It needs long study before its masterly power is perfectly comprehended. All that the progressive artists of Florence had been striving after since the time of Masaccio was attained by him. He was influenced but not dominated by classic art. Like the great Greek artists before him, he seized on the nude human body as the best means of displaying the highest perfection of artistic beauty. While Titian and Correggio were seeking this perfection in sensuous loveliness, Michelangelo sought it in physical force, and by a daring and a knowledge such as no artist had ever before displayed, achieved his aim to the admiration of all succeeding ages. Power and intellect are the two qualities that mark his style, a profound knowledge of nature, and careful study of the living model, yet no servile copying even of nature, for he often violated rules of proportion, placed his figures in constrained and unusual positions, and in other ways rejected the teachings of science, if this was necessary for the expression of his idea. For Michelangelo was perhaps the greatest of idealists. His figures live by virtue of the life he has infused into them, and remain as the grandest creations of Italian art.

It does not come within the scope of this work to enumerate all his great works in sculpture and in architecture; many of them have, however, been mentioned in this article. Of those he executed in painting, the principal are:

Copy of Martin Schongauer's St. Anthony. His first reputed picture; *now lost.*

Circular Madonna and Child, painted for Angelo Doni

in 1504; *now in the Uffizi at Florence.* The best known perhaps of all his pictures, having been constantly reproduced.

The Madonna and Saints; *in the National Gallery.* Early work. Unfinished, and of doubtful authenticity.

The Entombment; *in the National Gallery.* Unfinished, and of doubtful authenticity.

Cartoon of Pisa; an incident in the battle of Cascina. 1504. This noble work, which was never completely finished, was destroyed by some means at an early date, and the fragments scattered in various collections; but the story Vasari tells of its having been torn to pieces by Baccio Bandinelli is unworthy of credit. Portions of it were early engraved by Marc-Antonio and Agostino da Venezia, and in later years the central part of the composition has been engraved by Schiavonetti, from an excellent copy in grisaille, which still exists in the possession of the Earl of Leicester at Holkham. It is from this that the numerous reproductions of this subject are taken.

Fresco paintings in the Vault of the Sixtine Chapel, representing the various acts of creation; the Temptation and Fall of our first parents; the Deluge, and the Sacrifice and Drunkenness of Noah; also the Genealogy of the Virgin in the spandrels above the windows, and four historical subjects from the history of the Jews, in the corner soffits of the ceiling. The twenty figures, called athletes, and other figures in the framework. The seven figures of the Prophets, and the five Sibyls who sit enthroned in niches round the vault, are generally regarded as the highest conceptions of Michelangelo's art.

The Leda, painted about 1530 for the Duke of Ferrara, but not sent to him. The history of this picture is very confused. Vasari states that Michelangelo presented it to his pupil Antonio Mini because "he had two sisters to marry." It seems to have been sold by agents to Francis I., and to have remained at Fontainebleau until the reign of Louis XII., when it is said to have been destroyed by order of the Confessor of Desnoyers. Its destruction, however, is by no means certain, and it is probable that it passed in a mutilated condition into England. A painting of this subject is now in the National Gallery, and is considered by M. Reiset, the learned director of French museums, to be the one actually painted by Michelangelo, but greatly restored. A Cartoon of the Leda, a copy, but a very fine work, is in the possession of the Royal Academy.

The Last Judgment: fresco in the Sixtine Chapel of the Vatican.

Two frescoes in the Pauline Chapel in the Vatican—The Conversion of St. Paul and the Crucifixion of St. Peter. 1549—1550.

Other works in painting were doubtless executed by Michelangelo, but no others are known to be certainly by him, the pictures that pass with his name in galleries being generally executed by pupils and followers from his designs, which he was very liberal in bestowing upon good painters.

Numerous drawings by Michelangelo are to be found in various collections, especially in England. There are fifteen in the British Museum, thirty at Windsor, and seventy at Oxford.

The following books should be consulted:

Vasari. Vita del gran Michelangelo Buonarroti. 1568. Milanesi edition of the Lives, in 1880.

Condivi. Vita di Michelangelo. 1553. Both these were contemporary biographies by pupils.

Vignali. Vita di M. A. Buonarroti. 1753.

Hauchecorne. Vie de Michelange, etc. 1783.

Duppa. Life of Michael Angelo. 1806.

Linnell. Frescoes in the Sistine Chapel. 1834.

J. E. Taylor. Michelangelo considered as a philosophic poet. 1840.

Hermann Grimm. Leben Michel Angelos. 1860. Translated into English in 1865.

Aurelio Gotti. Vita di Michelangelo Buonarroti, narrata con l'aiuto di nuovi documenti. 1875.

Gaetano Milanesi. Le Lettere di Michelangelo Buonarroti. 1875.

Ch. Heath Wilson. Life and Letters of Michelangelo Buonarroti.

These last three works, by the publication of the documents and letters in the Casa Buonarroti, have added materially to our knowledge of Michelangelo's history.

C. C. Black. Michael Angelo Buonarotti, Sculptor, Painter, Architect. 1875.

J. A. Symonds. The Life of Michelangelo Buonarroti. 1893.

Holroyd, C. Michel Angelo. 1903.

Sutherland-Gower, Lord Ronald. Michel Angelo. 1903.

M. M. H. & C. H. (*revision*).

BUONASONE. See BONASONE.

BUONAVENTURA. See SEGNA.

BUONCONSIGLIO, GIOVANNI, called IL MARESCALCO, a native of Vicenza, painted in tempera, in the first part of his career, in the style of Montagna; but afterwards he turned his attention towards oil-colours, and became a disciple of Antonello da Messina, whom, it is said, he assisted in several of his works. He subsequently became almost Titianesque in warmth of colour. Buonconsiglio laboured chiefly at Vicenza, Venice, and the neighbourhood. He was living as late as 1530 at Venice, for the churches of which city he painted numerous altar-pieces, many of which have unfortunately perished. The following are his principal works now extant:

London.	*Holford Gall.*	Lady with man in armour.
,,	*Butler Coll.*	The Mistress of Giorgione (*so called*).
,,	*Ward Coll.*	Ecce Homo.
Montagnana.	*Cathedr.*	Virgin and Child (*signed and dated* 1511).
,,	,,	St. Catharine (*signed and dated* 1513).
,,	*Comune.*	Madonna with six Saints (*signed*).
Paris.	*Louvre.*	Ecce Homo.
Venice.	*Academy.*	Fragments of a work painted in oil for SS. Cosmo e Damiano alla Giudecca, representing SS. Benedict, Tecla, and Cosmo (*signed and dated* 1497).
,,	*Gesuati.*	Christ between SS. Jerome and Secondo (*signed* 'JOANES BONICHÔSILIJ DITO MARESCHALCHO. P.').
,,	*S. Giac. dell' Orio.*	St. Sebastian (*signed*).
Vicenza.	*Gallery.*	Virgin and Saints mourning over the dead body of Christ. *Signed. Tempera* (*painted for San Bartolommeo, Vicenza*).
,,	*S. Rocco.*	Virgin and Child, with Saints (*signed and dated* 1502).

BUONFIGLIO. See BONFIGLI.

BUONFRATELLI, APOLLONIO, a miniature painter of Florence in the 15th century.

BUONI, B. and S. DE'. See DE' BUONI.

BUONI, FLORIANO, (or BONIS,) an engraver, was a native of Bologna, and flourished about the year 1670. Among other prints he produced a plate representing a 'Dead Christ, with the Virgin Mary and St. John,' after Guercino. It is executed with the graver in a dark, heavy style. His name is also affixed to a portrait of Guido Reni.

BUONINSEGNA, DUCCIO DI, was born at Siena about 1260. He was the first of his school to throw aside the Byzantine style and to strive to imitate nature. In 1285 he entered into a contract to paint, for 150 florins, an altar-piece for the chapel of the Virgin in Santa Maria Novella at Florence, but no record of the picture exists; and in the autumn of that year he was in Siena. His master-piece, which still exists, is the high altar-

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Hanfstängl photo] [*National Gallery, London*

THE MADONNA AND INFANT CHRIST,
ST. JOHN AND ANGELS

piece in the Cathedral of Siena. It occupied him from the 9th of October, 1308, till the 9th of June, 1310, when it was carried with great pomp—like the Madonna of Cimabue—to the cathedral.

For this great work Duccio received only sixteen soldi (or pence) a day, but the materials, which were very costly, owing to the amount of gold and ultramarine used, amounting to upwards of 3000 gold florins, were supplied for him. As the high altar was open all round, Duccio painted pictures on both sides. The front represented the 'Virgin and Child,' with numerous saints and angels, and four bishops kneeling in front. On the back were twenty-six scenes from the life of our Lord, from the 'Entry into Jerusalem' to the 'Meeting at Emmaus.' It was removed from the altar, in the early part of the sixteenth century, to make room for a tabernacle, and then, after having been divided, the halves were placed at either end of the transept, where they still remain. A 'Madonna and Child, with saints and angels,' by him is in the National Gallery; and two pictures of similar subjects by him are in the Academy at Siena. We have no record of Duccio later than 1320.

BUONTALENTI, Bernardo, called Delle Girandole, was a painter, sculptor, and architect who was born at Florence in 1536. When he was eleven years of age his parents were ruined by a sudden inundation of the Arno, and he was taken under the protection of Cosmo I., Grand Duke of Tuscany, who caused him to be educated in the best manner. He is said to have been instructed in painting by Salviati and Bronzino, in sculpture by Buonarroti, in architecture by Giorgio Vasari, and to have learned miniature painting under Giulio Clovio. With such advantages it is not surprising that he became eminent. He executed a number of miniatures for Francesco, the son of Cosmo I. He was more celebrated as an architect than a painter, and was much employed in fortification. He was also a great mechanic, and an excellent mathematician. His own portrait, by himself, is in the Uffizi at Florence. He died in 1608.

BURANI, Francesco, was an Italian designer and engraver, born at Reggio, by whom we have an etching of 'Bacchus sitting near a Tun, with three Satyrs,' executed in the style of Spagnoletto.

BURATTI, Girolamo, a painter of Ascoli, lived about 1580. He painted the beautiful picture of the 'Presipio,' at the Carità, in Ascoli, and some subjects in fresco, which have been highly commended.

BURCH, Aelbert van den. See Van den Burch.

BURCH, J. H. van der. See Van der Burch.

BURCHARD DOERBECK, Franz, who was born at Fellin in 1799, had a great talent for comic pieces, and commenced by drawing for the 'Berliner Witze,' ('Berlin Wit'),—depicting scenes from the life of the lower classes at Berlin. There are some valuable plates by him. He died at Berlin in 1835.

BURCHETT, Richard, was born at Brighton in 1817. He entered the School of Design at Somerset House about 1841, and was one of the students who headed the movement which led to the establishment of the Department of Practical Art. He was appointed an assistant master in the school in 1845, and head master in 1851. As such, he saw the migration of the school to Marlborough House, and superintended its establishment at South Kensington. Amongst his pictures, which are of a scriptural and historical nature, may be cited, 'Edward IV. withheld by Ecclesiastics from pursuing Lancastrian fugitives into a Church,' scene from 'Measure for Measure,' and 'Expulsion of Peasants by William the Conqueror in laying out the New Forest.' Mention should also be made of the portraits of the Tudor family, executed by himself and his pupils, which decorate the Houses of Parliament, and of his text-books of 'Geometry' and 'Perspective.' He died at Dublin in 1875. Amongst his pupils at South Kensington may be named Miss Elizabeth Thompson (Mrs. Butler), S. L. Fildes, A.R.A., and W. W. Ouless, R.A.

BURCKER, Gaetano, of Bologna, laboured in Milan in the first quarter of the nineteenth century. He died in 1828. A Landscape by him is in the Milan Gallery.

BURCKMAIR, Hans. See Burgkmair.

BURFORD, Robert, a painter of panoramas, was born in 1792. The subjects treated of by him, or under his direction, many of which were from sketches taken on the spot by himself, included almost every part of the habitable globe, and were often heightened in interest by the representation of battles or other important events. He had the management of the Royal Panorama in Leicester Square from 1827 till his death in 1861.

BURFORD, Thomas, an English mezzotint engraver, was born about the year 1710. He executed a few plates of landscapes and huntings, but was best known as an engraver of portraits. He died in London about 1770. We have by him:

Dr. Warburton; *after Philips.*
The Rev. Roger Pickering, F.R.S. 1747.
Mr. Charles Churchill; *J. H. Schaack pin.* 1765.
Vice-Admiral John Norris.

BURG, Adriaan van der. See Van der Burg.

BURG, Dirk van den. See Van den Burg.

BURGAU, P., who flourished at Vienna about 1750, was a painter of birds and flowers. Two pictures of birds by him are in the Belvedere, Vienna. His brother, J. M. Burgau, who resided at Linz about 1743, painted hunting scenes and birds.

BURGESS, John Bagnold, son of W. H. Burgess, landscape painter to William IV., was born at Chelsea in 1829, and in 1851 entered the Schools of the Royal Academy. Of his pictures, which represent scenes from Spanish life, the most important are:—'Bravo Toro,' 1865; 'Stolen by Gipsies,' 1868; 'The Barber Prodigy,' 1875; 'Licensing the Beggars: Spain, 1877; 'The Letter-writer,' 1882; and 'An Artist's Almsgiving,' 1886. Burgess was elected an associate of the Royal Academy in 1877, and an academician in 1889. He died in London in 1897.

BURGESS, John Cart, a painter in water-colours, exhibited at various intervals flower-pieces and landscapes at the Academy and the Suffolk Street Gallery, and published, in 1811, 'A Practical Treatise on the Art of Flower Painting.' He died at Leamington in 1863.

BURGESS, Thomas, who learned his art in the St. Martin's Lane Academy, sent pictures to the exhibitions of the Incorporated Society, of which he was a member, and to the Royal Academy. His works date from 1766 till 1786; they are conversation pieces, historic works, portraits, and landscapes. He kept for some years an Art School in Maiden Lane.

BURGESS, Thomas, a landscape painter, exhibited at the Royal Academy from 1802 till 1806. He died, in the following year, in London, at the early age of twenty-three.

BURGESS, William, a son of Thomas Burgess (of the Maiden Lane Academy), and also a teacher of art, exhibited portraits and conversation pieces at the Free Society of Artists and the Royal Academy from 1769 till 1799. He died in London in 1812, aged 63. His son, H. W. Burgess, was landscape painter to William IV.

BURGESS, William, an engraver, practised his art about the end of the eighteenth century. He executed a set of plates of Lincolnshire churches, and of the cathedrals of Lincoln and Ely. He died in 1813, aged 58, at Fleet, Lincolnshire.

BURGESS, William Oakley, an engraver, became early in life a pupil of Lupton, the well-known mezzotint engraver, under whose instruction he remained until twenty years of age. Some of his best productions are plates after the works of Sir Thomas Lawrence, published in the 'Lawrence Gallery.' He also engraved a large plate after Lawrence's portrait of the Duke of Wellington, remarkable for its admirably graduated tones, and the last works on which he was employed were three other portraits after Lawrence — Sir John Moore, the Duchess of Northumberland, and the Archbishop of Canterbury. The extraordinary delicacy which characterizes the work of this artist must have acquired for him the highest reputation in his art, had his life been spared. His death, which took place in 1844, whilst in the prime of life, was occasioned by an abscess in the head, supposed to have arisen from a blow of a skittle-ball some years before.

BURGH, H., was an English engraver, who lived in London about the year 1750. He worked principally for the booksellers, and was chiefly employed in engraving portraits, among which is that of 'Thomas Bradbury, Minister of the Gospel,' from his own design: it is inscribed *H. Burg. del. et sculp.*

BURGHERS, Michael, was a Dutch engraver, who settled in England on the taking of Utrecht by Louis XIV. He resided chiefly at Oxford; and on several of his plates he added to his name *Academiæ Oxon. calcographus.* From the great number of his prints, it is probable he was employed by the booksellers, as well as for the University. He worked almost wholly with the graver, in a stiff, tasteless style. He has the merit, however, of having preserved to us many remains of antiquity which would otherwise have been lost. He engraved the plates for the Almanacks of the University, the first of which, by him, was in the year 1676. His most esteemed prints are his antiquities, ruins of abbeys, and other curiosities. He engraved also several portraits and plates for the classics. He sometimes marked his prints with the annexed monogram. The following are the principal:

Illustrations to Dr. Plot's 'Hist. of Staffordshire.' 1686
Illustrations to Dr. White Kennet's 'History of Ambroseden.'
William Somner, the antiquary; *after Van Dyck*
Franciscus Junius; *after the same.*
John Barefoot, letter doctor to the University. 1681.
Head of James II.; for an Almanack. 1686.
Anthony à Wood; in a niche; his only mezzotint.
King Alfred; *from a MS. in the Bodleian Library.*
Sir Thomas Bodley; in the Corners of the plate are the Heads of the other Benefactors of the Library; William, Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden.
Timothy Hatton, provost of Queen's College.
Dr. Wallis. 1699.
Sir Thomas Wyat.
John Baliol.
Devorguilla, his spouse.
Dr. Ratcliff.
The Visage of Christ; engraved in the manner of Mellan, with one stroke.

BURGKMAIR, Hans, a German painter and engraver, was born at Augsburg in 1473. He was the son of Thomas Burgkmair, a painter, to whom he owed his education as an artist, and was followed in the same profession by his son Hans. Hans the elder was, however, the great artist of the family, the friend and fellow-labourer of Albrecht Dürer in the service of the Emperor Maximilian I. In his native city are preserved several of his pictures, which possess considerable merit. His prints are principally, if not entirely, on wood, and are designed with extraordinary spirit and fire. Indeed the endless imagination, and richness of suggestion, as well as truth to the life of his time, and dramatic value to be found in many works, place him in the highest rank of the illustrative artists of the world. His cut in chiaroscuro of the Emperor Maximilian I. on horseback is dated in 1518; and it has been very probably supposed by Professor Christ that the fine wood-cuts marked *I. B.*, dated 1510, in the old edition of the works of Geyler de Keysersberg, are designed by this artist. His prints are very numerous. He sometimes marked them with the initials *H. B.*, in capitals; sometimes thus:

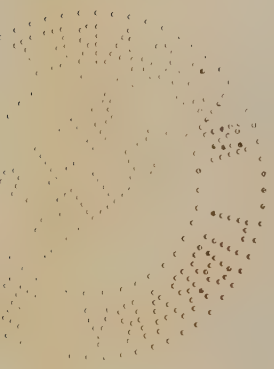
The following is a general list of his prints:

The Emperor Maximilian on Horseback; with his name.
The same print in chiaroscuro; dated 1518; scarce.
Hans Baumgartner, Counsellor of the Emperor. A chiaroscuro of rare excellence.
St. George on Horseback; in chiaroscuro, with the name of *Neyker.*

His greatest work is 'The Triumph of Kaiser Max,' in 135 successive prints, showing all the various countries and princes subject to the emperor, with their heraldry; all the different corps of cavalry and foot in his service, the guilds with their office-bearers, &c., &c., a most interesting series of historical designs. His work next in importance to the 'Triumph' is 'Der Weiss Kunig. Ein Erzähling von den Thaten Kaiser Max des ersten.' This consists of 237 pieces, nearly all of them admirably invented and drawn. Third, 'The Genealogy of the Emperor,' a set of separate figures of the ancestral princes and others. The saints, male and female, related to the imperial family may be considered fourth in importance, in number 119 prints. Besides these, he did 68 of the illustrations (71 in number) to the 'Chronicle of the Family of the Counts Truchsess de Waldburg;' 33 of those for the 'Schimpff und Ernst,' a book containing 40 engravings; 104 admirable designs for a German translation of the 'Offices' of Cicero published in Augsburg by Heinrich Stayner, 1531; six for the 'Lives of SS. Ulrich, Symprecht, and Afra,' Augsburg, Silvanus Ottmar, 1516. Above all these in varied interest are his designs, 260 in number, for the German translation of Petrarch's prose treatise on Fortune, 'Glucksbuch, beydes dess Güten und Bözen,' published first in Augsburg and a few years later in Frankfort. His single prints are

THE EMPEROR MAXIMILIAN

1518



also numerous, so that he must be considered one of the most prolific as well as able of the early German school. Bartsch mentions only one etching by him, 'Venus and Mercury,' a small print on iron. For lists and comments on his works see Nagler's 'Künstler Lexicon'; Bartsch, Le 'Peintre-Graveur,' vol. vii.; Passavant, vol. iii. W. B. S.

BURGKMAIR, THOMAN, or THOMAS, the father of Hans Burgkmair, and the father-in-law of Hans Holbein the elder, is mentioned in the records of the Painters' Guild at Augsburg in 1460, and in public documents there in 1479. He painted in 1480 a 'Christ with St. Ulric' and a 'Virgin with St. Elizabeth of Thuringia,' both in the cathedral at Augsburg; the gallery of that city also possesses a picture by him of the 'Martyrdom of St. Stephen, St. Lawrence, and scenes from the Passion.' Burgkmair died at Augsburg in 1523.

BURGOS Y MANTILLA, FRANCISCO, the son of a lawyer, studied painting under Pedro de las Cuevas, and afterwards with Velazquez. Distinguished for his portraits, he painted many persons of rank at Madrid about 1658. ISIDORO DE BURGOS Y MANTILLA, probably a relative of Francisco, painted in 1671 a series of portraits of the Kings of Spain, from Henry II. to Charles II. inclusive, for the guest-chamber of the Chartreuse of Paular, according to Cean Bermudez, of graceful design and agreeable colour. He was also a poet, and printed a romance in honour of the statue of San Miguel in the Escorial by Luisa Roldau.

BURGT. See VAN DER BURGT.

BURINO, ANTONIO, who was born at Bologna in 1656, was a scholar of Domenico Canuti, and also devoted much time to the study of Paolo Veronese. He proved a very reputable historical painter. Many of his works were in the churches and palaces at Bologna, the following among them: 'The Crucifixion' in San Tommaso dal Mercato; 'David with the Head of Goliath' in the sacristy of San Salvatore; and 'The Martyrdom of St. Catharine' in Santa Caterina de Saragozza. He also painted a saloon for the Palazzo Legnani, and this has been very highly spoken of. He died in 1737. His Portrait by himself is in the Uffizi, Florence.

BURKE, THOMAS, an engraver, who was born in Dublin in 1749, adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He was a pupil of Dixon, and engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffmann. He died in London in 1815. His engravings are generally printed in red or brown colours, and are dated from 1772 to1791. The following are the principal:

Telemachus at the Court of Sparta; *after Ang. Kauffmann.* 1778.
Andromache at Hector's Grave; *after the same.*
The Battle of Agincourt; *after Mortimer.*
King John signing the Magna Charta; *after the same.*
The Nightmare; *after Fuseli.*
Portrait of Mrs. Siddons; *after Dance.*
Portrait of Lord North; *after the same.*

BURKHARDT, JACQUES, studied at Munich and in Rome. He accompanied Agassiz in his celebrated researches on the glaciers of the Aar, and illustrated many of the works of that professor. He died at Montreal in 1867.

BURNE-JONES, Sir EDWARD, Baronet. EDWARD COLEY BURNE, as he was christened, the only son of Edward Richard Jones and his wife Elizabeth Coley, was born at Birmingham, August 28, 1833. He was sent in 1844 to King Edward's School in the same city, where he studied to so good purpose, that in 1852 he won an exhibition which enabled him to enter Exeter College, Oxford, to which he went the same year, his father's wish and his own intention being that he should eventually be ordained as a minister of the Church of England. The pictorial work of Dante Gabriel Rossetti, however, with which he became acquainted first through an illustration to William Allingham's 'Elfin Mere,' and later at the house of Mr. Combe, the director of the Clarendon Press, so aroused his enthusiasm that he resolved finally to abandon his proposed career and devote himself to art. In 1855 he went to London and made the acquaintance of Rossetti, on whose recommendation he left the University without taking his degree, and, after a brief period of study in that artist's studio, began in 1856 the serious work of his life without further instruction, though for a long time under the frequent superintendence and with the constant advice of his only master. He settled to begin with at 17, Red Lion Square, where his earliest works, mostly in pen-and-ink and water-colours, were carried out. In the autumn of 1858 he returned to Oxford, no longer as a member of the University, but as a collaborator with Rossetti, and other artists under his influence, in an extensive scheme of decoration for the reading-room of the Oxford Union, to which he contributed a painting of Merlin and Nimue, a work which, together with its companions, time has rendered utterly unrecognizable. In September 1859 he paid a visit to Italy and studied the works of the Italian masters at Florence, Siena, Pisa and elsewhere. On returning to London he removed to Russell Place, Fitzroy Square, and on June 9, 1860, was married to Miss Georgiana Macdonald in Manchester Cathedral. In 1861 he moved to Great Russell Street, and again, in 1865, to Kensington Square. In the meantime so resolved had been his application and so steady his progress that in 1863 he was elected an associate of the Royal Society of Painters in Water-Colours, to whose Gallery he was a frequent contributor during the following years. In 1867 he changed his residence once more and for the last time, removing to the Grange, North End Road, Fulham, a picturesque old house, at one time occupied by Samuel Richardson, which he continued to inhabit till his death. He retired from the Water-Colour Society in 1870, in consequence of a misunderstanding, and thenceforward, with the exception of a solitary reappearance with two pictures at the Dudley Gallery in 1873, was unknown as an exhibitor, and, to a large section of the public, even as an artist, until the opening of the Grosvenor Gallery in 1877, which, containing an important representation of his completed work, brought him once for all into popular notice, if not at once into popular estimation, in his native land at least, for the French critics to whose attention his work was introduced for the first time at the Exposition of 1878 received it at once with unqualified approval. Yet, though his first general reception was indisputably a mixed one, the public and expert appreciation of his art continued to grow rapidly and uninterruptedly. He was presented with a fellowship by his old college in Oxford, and at the Encænia of that University in 1881

the honorary degree of D.C.L. was given to him, while in 1882 he and Lord Leighton alone among British artists were invited by the French Government to represent their country at the International Exhibition of Contemporary Art. In June 1885 much interest was aroused by the prices paid for his works at the dispersal of Mr. Ellis' collection by auction, and in the same month the Royal Academy elected him an associate, from which position, however, he retired in 1893. A second sale, in 1886, that of Mr. William Graham's pictures, more than confirmed his advance in the opinion of connoisseurs and helped greatly to secure it in that of the outside public. He ceased to exhibit at the Grosvenor Gallery in 1888, reserving his contributions for the New Gallery in the future, and in the same year he was unanimously re-elected a member of the Royal Society of Painters in Water-Colours. As a result of the Exhibition at Paris in 1889, he received a Knighthood of the Legion of Honour, and in 1890 his position among the foremost artists of the day was assured by the exhibition at Messrs. Agnew's Galleries of the great 'Briar Rose' series. That the final judgment of the critical was fully endorsed by the less learned, was shown by the crowds that thronged to see the pictures, as they did even more markedly to the New Gallery during the winter of 1893-4, when the display was confined entirely to his works, a distinction not often granted to a living artist. In 1897 a first-class medal was awarded to him at the Antwerp Exhibition, and in the same year Her Majesty the Queen conferred upon him the honour of Baronetcy. His work had been more than once interrupted by illness during these later years, and in the early months of 1898 he suffered severely from influenza, but there was no suspicion of any imminent danger, and his sudden death in the early morning of June 17 at his house in London came as a general shock. He was buried on June 21 at Rottingdean near Brighton, where he had for some years resided for part of each year. Among his more important pictures are 'Laus Veneris' (1861-1878), 'The Merciful Knight' (1863), 'The Wine of Circe' (1863-1869), 'St. George and the Dragon,' a set of seven pictures (1865-6, but largely repainted in 1895), 'Le chant d'amour' (1868-1877), 'Spring' and 'Autumn' (1869), 'Pygmalion and the Image,' a series of four pictures (1869-1879); 'Night' (1870), 'Summer,' 'Winter,' and 'Day' (1871), 'Temperantia' (1872-3), 'The Angels of Creation' (1872-1876), 'The Beguiling of Merlin' (1872-1877), 'The Feast of Peleus' (1872-1881), 'The Mirror of Venus' (1873-1877), 'The Annunciation' (1876-1879), 'The Golden Stairs' (1876-1880), 'The Wheel of Fortune' (1877-1883), 'Dies Domini' (1880), 'King Cophetua and the Beggar Maid' (1880-1884); 'Perseus and the Graiæ' (1883-1893), 'The Baleful Head' (1884-1887), 'The Rock of Doom,' and 'The Doom's Fulfilment' (1884-1888), all four belonging to an uncompleted series illustrating the story of Perseus; 'The Briar Wood' (1884-1890), 'The Rose Bower' (1885-1890), 'The Garden Court' (1887-1890) and 'The Council Room' (1888-1890), forming 'The Briar Rose' series; 'The Depths of the Sea' (1886), the only picture the artist ever exhibited at Burlington House; 'The Star of Bethlehem' (1888-1891), 'Sponsa di Libano' (1891); 'Love among the Ruins' (1893), a replica of an earlier work which was destroyed by accident; 'Aurora' (1896); 'The Prioress' Tale' (1869-1898), his last finished work, and 'Arthur in Avalon,' left unfinished at his death. In addition to these, and many other purely pictorial works, he produced, for the most part in co-operation with the late William Morris, a vast amount of decorative work, taking to a great extent the form of cartoons for stained glass windows, of which examples may be found in churches in Sloane Street, Vere Street and elsewhere in London, in the cathedrals of Oxford and Salisbury, in Peterhouse and other colleges at Cambridge, at Liverpool, Birmingham, Edinburgh, Dundee, Dublin, and many other cities both in England and abroad. He also made numerous designs for tapestry, a specimen of which, 'The Star of Bethlehem,' forms part of the decoration of the chapel in Exeter College, Oxford. His most important decorative achievement, however, is in the American Protestant Church in the Via Nazionale at Rome, and consists of a series of mosaics, 'The New Jerusalem' adorning the apse, 'The Fall of the Rebel Angels,' 'The Tree of Life,' etc., the walls. The most conspicuous characteristic of his work is its individuality, for though in his earlier years he was undoubtedly influenced by Rossetti, and in his later found not a few imitators, few artists have ever struck so strongly personal a note. The sources of his inspiration were sevenfold—mediæval ballads and legends, classical myths, 'The Earthly Paradise' by William Morris, the poems of Chaucer and Spenser, the Bible, allegory, and pure imagination; but from whatever source his subject was derived it was invariably infused with and transfigured by a powerful and somewhat melancholy poetical charm which was all his own, expressed with a refined and delicate feeling for beauty of form and colour, and illustrated with a prodigal wealth of charming and significant detail. His method of work was as original as were the results produced. He rarely completed a picture at one stretch. Rather he loved to linger over it, to work upon it when he was in a fitting mood, to put it away and turn to something else, returning to it again and yet again, until at last it reached completion. Thus, as may be seen by the dates given above in the list of his principal works, a picture might be for years upon the easel, as, for example, 'The Prioress' Tale,' which though begun in 1869 was not completed until the end was near at hand, in 1898. He first, as a rule, carefully drew in chalk or pencil the design, altering it more or less from time to time and making, simultaneously, whenever an interval between other labours allowed, most careful and elaborate studies of the various details he proposed to introduce into it later. When at length the arrangement was to his liking he made a small colour-sketch in chalks or water-colours, from which, if the idea seemed of sufficient importance to be carried out on a large scale, he painted in water-colours a cartoon of the same size as the canvas he intended to use. Finally, when every incident was decided on and numberless studies had been made, he began upon the picture itself, and so thoroughly was he by then acquainted with every detail he proposed to embody in it, that although, as has been said, months or even years might elapse between two periods of work upon it, he was enabled to resume it, when he wished to do so, as if he had laid it aside only the night before. When the finishing touches had been bestowed

Tate Gallery

King Cophetua & the Beggar Maid

From the Painting by Sir Edward Burne Jones

upon it the completed work was left for several years, that it might dry thoroughly before it was varnished by his own hand with the utmost care. There was never a more notable illustration of the disputed dictum that genius is, to some extent, at any rate, the power of taking pains. Starting on his career comparatively late in life, with nothing but his vivid imagination as capital, hampered by his lack of directed education in the painters' craft, by sheer patient and unfaltering perseverance he developed from the helpless beginner of 1856, struggling to express ideas too great for his unpractised hand to grapple with, into the most poetical and imaginative painter that has, perhaps, ever lived. "To sum up briefly, 'What is the secret of the charm that this artist's works exercise upon an ever-increasing multitude of admirers?' It lies firstly in the vividly poetical imaginativeness of his conceptions, and secondly in the wealth of beautiful accessories in which he embodied and enshrined them. He was not a great painter in the true sense of the word. He never attained to that absolute mastery of the materials of his craft, that positively riotous ease of workmanship that belonged to such painters as Rembrandt and Velasquez, but among great artists he takes his place undisputed in the very front rank. His earlier work suffered technically from the delayed commencement and peculiar nature of his art education, and even in his matured years, though he attained a marvellous accuracy and exquisiteness of touch in drawing, he never reached real breadth or strength of style; but from the first he possessed an infallible sense of beauty of form and colour, a powerful and overwhelming originality, and an unequalled grace and delicacy of fancy." M. B.

See 'Sir Edward Burne-Jones,' by Malcolm Bell. 1903.

BURNET, James M., a younger brother of John Burnet, was born at Musselburg in 1788. At an early age he showed a predilection for painting, and frequented the evening academy of Graham to obtain a knowledge of the elements of art. He went to London in 1810, and renewed his studies. He found in Cuyp and Paul Potter much after his own heart, but in nature more. "The fields were his study, nature was his book." In his sketch-book he noted down beautiful bits of landscape, cattle, and rustic figures pursuing their avocations. These he afterwards embodied in his works, and produced 'Cattle going out in the Morning,' 'Cattle returning Home in a Shower,' 'Crossing the Brook,' 'Breaking the Ice,' 'Milking Time,' 'The Ploughman's Return,' and other pictures, full of high promise. Unfortunately for art, his life was but short; he died at Lee in 1816 in the twenty-eighth year of his age, to the regret of all who could appreciate his excellence. He was buried in the churchyard of Lewisham in Kent, a spot in which he delighted during his life. 'Taking Cattle to Shelter during a Storm' by him is in the Edinburgh Gallery.

BURNET, John, was born near Edinburgh, in 1784. His parents placed him with Robert Scott, the engraver, at Edinburgh, and from him he learned the practical part of etching and engraving. Concurrently with this he attended daily at the Trustees' Academy, where he was a fellow-pupil with William Allen and David Wilkie. Burnet himself says of this period of his career, "I have often thought that my following the profession of an engraver and painter at the same time cramped the greater extension of either, as both are of sufficient difficulty to require the undivided attention to arrive at a high degree of excellence." In 1806 he paid his first visit to London. "Wilkie having preceded me," Burnet says, "by twelve months, the fame created by his picture of the 'Village Politicians' produced such a sensation in Scotland that I hastily finished my engraving, and set sail for London in a Leith smack. On my arrival on Miller's Wharf, I seemed to feel what most Scotchmen feel, 'ample room and verge enough,' and though with only a few shillings in my pocket, and a single impression from one of my plates for Cooke's 'Novelists,' I felt myself in the proper element, having all that proper confidence peculiar, I believe, to my countrymen. I went instinctively toward Somers Town, where many of my brother artists resided, and next morning to No. 10, Sol's Row, Hampstead Road, to call on Wilkie. He was delighted to see me, and exclaimed, 'I am glad you are come, for London is the proper place for artists.' On his easel was the picture of the 'Blind Fiddler,' which struck me as a wonderful work for one who had seen so little of such paintings in his youth. My first engravings after settling in London were for Cooke's 'Novelists,' Britton and Bayley's 'England and Wales,' Mrs. Inchbald's 'British Theatre,' &c., but I longed for some larger work upon which to employ my graver, and bespoke the engraving of 'The Jew's Harp,' of the same size as the painting." This was the first picture by Wilkie that was engraved, and formed the commencement of the long series of prints after his admirable works now so well known to the public. The engraving of 'The Jew's Harp' brought Burnet into acquaintance with William Sharp, the celebrated historical engraver, and "the great founder of the English school in this department," and its success led to the publication of others, and the picture of 'The Blind Fiddler' was fixed upon to be engraved, of a large size, more like 'The Battle of La Hogue,' by Woollett. As 'The Jew's Harp' was executed more in the style of Le Bas, Burnet tells us he executed 'The Blind Fiddler' in the manner of Cornelis Vischer; it exhibits more graving than etching, and, as far as the approbation of the public went, was highly popular from the beginning. It also received the approbation of his brother engravers. Wilkie, on the other hand, did not greatly approve it; the consequence was that Burnet retouched the plate, and it was agreed that the whole of the original proofs were to be destroyed, and fresh ones with the alterations printed. This gave rise to two sets of proofs now being in existence. The first proofs have, amongst other peculiarities, the hat of the boy with the bellows in single line. The success which attended the production of 'The Blind Fiddler' led to the production of a companion print, and 'The Village Politicians' was the one fixed upon; but Burnet eventually threw up the engraving (which was undertaken by Raimbach), in consequence of disagreeing with the terms proposed, which were, that "the engraving was to be executed entirely at his (Burnet's) own expenses, and the proceeds of the prints divided equally between the painter and engraver." After the plate of 'The Blind Fiddler' other prints from Sir David Wilkie were 'The Reading of the Will,' 'The Chelsea Pensioners reading the Gazette of the Battle of Waterloo,'

'The Rabbit on the Wall,' 'The Letter of Introduction,' 'The Death of Tippoo Saib,' 'The Village School.' After the peace of 1813, Burnet took the opportunity to visit Paris; and for five months was a constant visitor to the Louvre, copying and studying from the magnificent collection that had been brought from all parts of Europe to that gallery. Shortly afterwards he engraved several plates for Foster's 'British Gallery;' of these 'The Letter Writer,' after Metsu, and 'The Salutation of the Virgin,' after Rembrandt, are considered the best. He then joined the Associated Engravers, and produced the well-known plates of 'The Jew,' 'The Nativity,' and 'The Crucifixion,' after Rembrandt.

Burnet occasionally practised painting, and with a success which would have warranted him in devoting himself entirely to this branch of art, had his destiny not been already set in another path. His principal work was 'Greenwich Hospital and Naval Heroes,' painted for the Duke of Wellington, and intended as a companion picture to Wilkie's 'Chelsea Pensioners' and which he had engraved. The Sheepshanks Collection contains two of his works, 'Cows Drinking,' painted on panel in 1817, and the 'Fish Market in Hastings.' His other best known paintings were 'The Draught Players' in 1808, 'The Humorous Ballad' in 1818, 'The Valentine' in 1820. Burnet will long be remembered as a writer on art. His first work, 'A Practical Treatise on Painting,' published in 1827, brought him much fame, and was followed by 'An Essay on the Education of the Eye,' 1837; 'Practical Hints on Light and Shade,' 1838; 'On Colour in Painting' in 1843; 'Rembrandt and his Works' in 1849; 'Turner and his Works' in 1852; as well as other essays of minor importance. In 1860 he received a pension from the Civil List, and retired to Stoke Newington, where he passed in narrow means the few remaining years of his life. He died in April, 1868, aged 84.

BURNEY, Edward Francis, a relation of the celebrated musician Dr. Burney, was born at Worcester in 1760. He entered the Academy school at an early age, and gained the friendship of Sir Joshua Reynolds. He exhibited in 1780 three drawings illustrating 'Evelina,' and afterwards a few portraits. He is best known by his book illustrations (of which an example is in the South Kensington Museum), and by a portrait of Fanny Burney (afterwards Madame d'Arblay), which was engraved as a frontispiece to her works. He died in London in 1848.

BURNFORD, —, an obscure English engraver, was employed in engraving portraits, frontispieces, and other book plates for the publishers. Among his portraits is that of William Salmon, M.D., prefixed to his 'Synopsis Medicinæ.'

BURNITZ, Carl Peter, landscape painter, was born at Frankfort-on-the-Main in 1824. He was brought up to the profession of an advocate, and in 1847 took his doctor's degree at Heidelberg, but he meantime diligently studied art without a teacher. After travels in Spain and Algiers, he lived for ten years in Paris, where he devoted himself entirely to painting, and received valuable help from Dupré, Corot, and Theodore Rousseau. He first exhibited at the Salon in 1855, a landscape which was bought by the Emperor. He died in 1866.

BURON, Virgile, a French historical painter, worked at Fontainebleau under the direction of Primaticcio and Maître Roux in 1528. He was distinguished also as a painter of ornaments.

BURTON, Sir Frederick William, Knight, though well and favourably known as a painter, for the most part in water-colours, to connoisseurs and critics of art, will be more widely and generally remembered for his services to the British nation in the post of Director of the National Gallery, a position to which he was appointed in 1874, as successor to Mr. Boxall, R.A., and continued to occupy for twenty years, at the end of which he retired, having considerably exceeded the age limit prescribed by the Civil Service regulations. His intimate knowledge of the works of the old masters and his unerring judgment of their methods and manners were the outcome of long and careful study of their works in the various Galleries of Europe, a study begun in 1851, when he paid a first visit to Germany and Bavaria, and carried on during many later journeys in the following years. The third son of Samuel Burton, Esq., of Mungret in the County of Limerick, Ireland, he was born in that country in 1816. He was sent to school in Dublin, and there also, his artistic bent having revealed itself at any early age, he was put under the tuition of Mr. Brocas, a capable and sympathetic teacher who prophesied a distinguished future for his pupil. This was so far fulfilled that he was elected an Associate of the Royal Hibernian Academy when he was only twenty-one, and an Academician two years later. His first work was exhibited at the Royal Academy of London in 1842; in 1855 he was elected an Associate, and in 1856 a full member of the Royal Society of Painters in Water-Colours, but he resigned in 1870 in protest against the ill-treatment, as he considered, of his young fellow-painter Burne-Jones; in 1888, however, he was re-elected as an honorary member, together with the artist whose cause he had championed. He received the honour of knighthood in 1884, and the honorary degree of LL.D. from the University of Dublin in 1889, and died at Kensington on March 16, 1900. His paintings, though never attaining greatness, were always sincere in purpose and executed with a minute precision, due, to some extent, to the influence of the English Pre-Raphaelite school. M. B.

BURTON, W. P., son of Capt. Wm. Paton Burton, an officer in the Indian army, and nephew of Dr. John Hill Burton, was born at Madras in 1828. He was educated in Edinburgh, and entered the office of David Bryce of that city, intending to become an architect, but eventually devoted himself to landscape painting in water-colours. He travelled much on the Continent and in Egypt, and produced many drawings of French river scenery, and of old buildings in Holland and Egypt, besides numerous studies of Surrey and Sussex landscape. He died at Aberdeen on the 31st of December, 1883.

BUS, Cornelis van. See Bosch.

BUSATI, Andrea, an unimportant follower of the Bellini, is the author of a signed 'St. Mark enthroned between SS. Francis and Andrew,' painted about 1510, and now in the Venice Academy. A figure of a Saint in the Vicenza Gallery is also ascribed to him.

BUSC, —, an amateur engraver, is reported by Basan to have etched several plates, among which were twenty-eight after Rembrandt, and twenty of heads, &c.

BUSCA, Antonio, was born at Milan in 1625,

and was a scholar of Ercole Procaccini. In the church of San Marco he painted, in competition with his master, a picture of 'The Crucifixion,' with the Virgin, Mary Magdalen, and St. John,' which picture is quite worthy of comparison with the works of Procaccini. This performance, however, he never afterwards equalled. Being much afflicted with the gout, he appears to have been unable to undertake anything with vigour; he sank into a mannerist, and contented himself with frequently repeating the same subjects. He died in 1686.

BUSCATI, Luca Antonio, (or Busscat,) was a Bolognese painter of the 15th century. A 'Descent from the Cross' by him is in the Ercolani Gallery at Bologna, an outline of which is given by Rosini. Zani considers him among the eminent artists of the period, and the print justifies the opinion.

BUSCH, Friedrich, a genre painter in Düsseldorf, was born in 1808. He died in 1875. He painted many charming pieces, amongst them, 'The Spinner,' 'The Huntsman and his Sweetheart,' and 'The Weeping Girl at the Well.'

BUSI CARIANI, Giovanni, was born at Fuipiano on the Brembo in the latter part of the 15th century. His first recorded painting with the date of 1514, and his last with the date of 1541, are both now lost. He must have possessed considerable skill in imitating the styles of the great Venetian masters, for many galleries possess paintings attributed to Bellini, Giorgione, Palma Vecchio, and Pordenone which are really by Busi Cariani. Crowe and Cavalcaselle ascribe to him the two well-known Heads in the Louvre, formerly thought to be portraits of the Bellini, and still assigned to the hand of Gentile Bellini. He painted at both Venice and Bergamo, and in the latter city executed frescoes on the front of the Palace of the Podestà, a Madonna with Saints above the side portal of the church of Santa Maria Maggiore, and some subjects in the Piazza Nuova, of which fragments only now remain. Only two paintings by him with dates affixed are known to exist: Seven Portraits in a landscape, dated 1519, in the Roncalli collection, and a Madonna and Child with patron, dated 1520, in the Casa Baglioni, both at Bergamo. The Lochis-Carrara gallery at Bergamo contains seven fine paintings by Busi Cariani; besides which there are examples at Brescia and Berlin, and the following:

Dresden.	*Gallery.*	Rachel and Jacob.
Milan.	*Brera.*	Virgin and Child, with Angels and seven Saints.

BUSINCK, Ludwig, a German wood-engraver, was born at Minden about the year 1590, and was working in Paris in 1640. He was the first artist in France who executed woodcuts in chiaroscuro, and his productions were distinguished by a spirited and masterly style. Many of his plates are after L'Allemand, others from his own designs, as under:

FROM HIS OWN DESIGNS.

Fidelity, an allegorical piece. 1630.
A half-length figure playing on the Flute. 1630.
A Cavalier; full-length. 1630.
Two of Peasants.

IN CHIAROSCURO; AFTER G. L'ALLEMAND.

St. Peter holding the Keys; half-length.
St. John and St. Matthew.
Judith, with the Head of Holofernes.
Moses, with the Tables of the Law.
A Family of Beggars.
A young Man playing on the Flute.
Æneas saving Anchises from the Burning of Troy.
A Holy Family, on three blocks of wood; one for the outline, the other for the deep shadows, and another for the demi-tints.

BUSO, Aurelio, was a native of Crema, and flourished about the year 1520. He studied under Polidoro da Caravaggio and Il Maturino, and assisted them in several of their works at Rome. He ornamented the palace of the noble family of Benzoni, at Venice, with some friezes and other works in the style of Polidoro, and also produced many historic pictures in his native city, in the manner of his master.

BUSS, Robert William, was born in the parish of St. Luke, London, in 1804. His father, who was an engraver and enameller, took him as an apprentice, and he remained in the business six years. From the strong love which he evinced for drawing, he was next placed in the studio of George Clint, A.R.A., who taught him portrait and subject painting, especially for the production of theatrical scenes. A large collection of works of this class which he executed for Cumberland, mostly as illustrations for his 'British Drama,' were in after years exhibited at the Coliseum in Regent's Park. Buss also painted a great number of pictures of a more original character, which met with much success. Amongst these were many humorous subjects, but he also produced several that evinced a study of antiquities and old customs, especially a large painting of 'Christmas in the time of Queen Elizabeth,' which was exhibited at the Society of British Artists, and the merit of which procured for the artist his engagement with Charles Knight for the illustration of his 'Shakespeare,' 'London,' 'Old England,' 'Chaucer,' and 'The Penny Magazine,' for all of which he prepared numerous original designs on wood. These were followed by a number of etchings upon steel, also original, in illustration of the works of Marryat, Mrs. Trollope, Harrison Ainsworth, and others. His largest works, painted for the Earl of Hardwicke, are now in the Music Saloon at Wimpole, in Cambridgeshire. They are twenty feet wide by nine high, and are entitled respectively 'The Origin of Music' and 'The Triumph of Music.' For Mr. James Haywood, M.P., he executed an interesting series of drawings, illustrative of 'College Life at the Universities.' Buss also prepared a series of four lectures on 'Satire, Art, and Caricature,' illustrated by 300 examples, and these lectures he delivered with success at most of the literary institutions of the kingdom. He died in London in 1875. A complete list of his works was published in 'Notes and Queries' for 1875, Series V., vol. iii. Among his pictures the following may be mentioned, which have been engraved, and several of which have achieved considerable popularity:

The Bitter Morning.
The Stingy Traveller.
The Wooden Walls of Old England.
Soliciting a Vote.
The Musical Bore.
The Frosty Reception.
Master's Out.
Time and Tide wait for no Man.
The Old Commodore.
Watt's first experiment with Steam.
The First of September.
The Introduction of Tobacco.
The Biter Bit.
The Romance.
Satisfaction!

BUSSCAT. See Buscati.

BUSSE, Georg, a landscape painter and engraver, was born in 1810 at Bennenmühlen, near Hanover. He studied drawing under Giesewell,

and then proceeded, with royal assistance, to Dresden, where he learnt engraving under Stölzel, and obtained the first prize for that art in 1834. For the next ten years he was studying from nature in Italy under Poussin, Claude, and Koch, visiting Greece, however, in 1843. On his return he was appointed engraver to the Hanoverian court and library, but pursued painting also from 1847. In 1858 he went on a tour of study through Paris to Algiers and Tunis, in the course of which he painted a large number of flowers. He died in Hanover in 1868. In addition to sixty plates of etchings, the following views are by him:

Ruins of the Imperial Palace. 1850.
Monte Aventino. 1852.
Lago d'Agnano. 1857.
The Ear of Dionysius. 1862.
Lake Trasimene. 1863.

BUSSE, JOHANN, a German engraver, flourished about the year 1528. He may be ranked in the class of the Little Masters, and was probably a disciple of Heinrich Aldegrever, as he copied some of the prints of that master. He engraved a set of small plates of 'The Seven Planets,' which are marked with the initials of his name, *J. B.*, with the date 1528. Strutt also attributed to him a small plate, lengthways, representing a man and a woman dancing, with two men playing on musical instruments, on which the name is signed at length, *Johann Busse*

BUSSEMACHER, JOHANN, was an engraver at Cologne, as well as a printer and a dealer in works of art, from about 1580 to 1613. Besides several pictures of saints and numerous other copper-plate works, he produced the striking plate of 'Frau Richmuth rising up from a Trance,' taken from a wall painting in the Church of the Apostles, pulled down in 1785. His plates are signed, *Jans. Busse, J. Bussm., Jo Buss, Johan Bussemec., I. Busem.*, &c.

BUSSLER, ERNST FRIEDRICH, was born at Berlin in 1773. He studied several years at the Academy, and at length painted some miniatures and worked with the etching needle and the burin. Later on he published a work 'On the Ornaments of Antiquity,' comprising 126 engravings. Another work on 'The Costumes of the Middle Ages' was interrupted by the events of 1806; most of his paintings are historical.

BUSTAMANTE, FRANCISCO, who was born at Oviedo about 1680, studied painting with Miguel Jacinto Menendez at Madrid. On the ceiling of the sacristy of Oviedo Cathedral he painted a fresco representing 'The Asumption of the Blessed Virgin,' from a sketch sent from Rome; also a series for the cloister of the Franciscans. He excelled in portraiture; his likenesses, executed with fidelity and skill, are to be met with in the best houses of the Asturias. He died in Oviedo in 1737.

BUSTINO. See CRESPI.

BUTAVAND, LUCIEN, a French engraver, was born at Vienne in 1808. He studied under Orsel, Richomme, and Ingres, and died in Paris in 1853. His best works are:

La Vierge au coussin vert; *after A. Solario.*
The Dismissal of Hagar; *after Dumas.*
Jesus Christ before Caiaphas; *after Overbeck.*
The Ascension; *after the same.*

The two last form part of a set of twelve plates after Overbeck, engraved by Butavand, Keller, and Steifensand.

BUTERWECK. See BOUTERWECK.

BUTI, LODOVICO, a Florentine painter, flourished about the year 1600. He was a scholar of Santo di Titi, under whom he showed early marks of ability. On leaving that master, he applied himself to imitate works of Andrea del Sarto, whose manner he adopted with success. Baldinucci mentions several of the productions of this master in the churches and palaces at Florence; and particularly commends his picture of 'The Ascension' in the Ognissanti. But perhaps his most creditable performance is his picture of 'The Miracle of the Loaves,' in the Gallery at Florence.

BUTIN, ULYSSE, painter, was born at Saint Quentin in 1838. He early showed a talent for art, but his parents were poor, and could not afford to educate him fully. He accordingly began his career as a designer of patterns for muslins in a factory of his native town. While thus engaged he won a prize of three hundred francs, and with the money travelled to Paris, where he combined work at his trade with study under Picot at the École des Beaux Arts. In 1871 he made his *début* at the Salon with a picture called 'Le Bouffon.' He subsequently exhibited many pictures, chiefly scenes of fisher life. Among the best of these were 'Waiting for the Boats, Villerville' (1875), and 'A Sailor's Funeral, Villerville' (1878). The latter is in the Luxembourg. For twelve years he held the post of professor of drawing to the Écoles de la Ville de Paris. He died in Paris, December 9, 1883.

BUTTERI, GIOVANNI MARIA, was, according to Baldinucci, a native of Florence, and a scholar of Agnolo Bronzino. Although he painted history with some success, his drawing is much less correct than that of his master, and his colouring rather harsh and crude. There are several of his works in the churches and convents at Florence, where he died in 1606.

BUTTINONE (or BUTINONE). See JACOBI, BERNARDINO.

BUTTS, JOHN, who was born and educated at Cork, spent most of his life at Dublin. He painted landscapes somewhat in the style of Claude Lorrain: he also practised as a scene-painter. He died in 1764.

BUTTURA, EUGÈNE FERDINAND, a French historical landscape painter, son of the poet, was born in Paris in 1812. He commenced his studies in the atelier of Bertin, from which he went to that of Delaroche. He carried off the great prize of Rome for landscape, in 1837, with his picture of 'Apollo inventing the seven-stringed Lyre.' On his return from Rome in 1842, he exhibited 'The Ravine,' and in 1848, 'Daphne and Chloe at the Fountain of the Nymphs,' for each of which he was rewarded with a gold medal. Amongst his other more important works are 'Nausicaa and Ulysses,' 'Saint Jerome in the Desert,' and 'A View of Tivoli.' He also produced some small pictures, in the style of the realistic school, such as 'Campo Vicino' (1845), which was lithographed by Anastasi; 'The Temple of Antoninus and Faustina' (1846), a 'View of the Cascades of Tivoli,' and a 'Park Interior,' which by their neatness and sharpness of effect and minuteness of detail rival the productions of photography. He died in Paris in 1852.

BUYS, JACOBUS, a Dutch painter and engraver, was born at Amsterdam in 1724. He studied under C. Pronk, Jacob de Wit, and C. Troost, and

ultimately became director of the Drawing Academy of his native city, where he died in 1801. He painted portraits, bas-reliefs, and tapestry, designed book-illustrations, and made copies of the works of the best masters of the seventeenth century.

BUYSEN. See BUISEN.

BUYTENWEG. See DE BUYTENWEG.

BYE. See DE BYE.

BYER, NICHOLAS, born at Drontheim in Norway, painted historical subjects and portraits. He was employed by Sir William Temple for three or four years, at his house at Sheen, near Richmond. He died at Sheen in 1681.

BYFIELD, JOHN, a wood engraver of repute, obtained much credit for his copies of Holbein's 'Icones Veteris Testamenti,' published by Pickering in 1830, and the 'Dance of Death,' published in 1833. His sister MARY, who survived him, was likewise an excellent engraver, and executed most of the book ornaments designed by Charlotte Whittingham for the Chiswick press.

BYLAERT. See BIJLAERT.

BYNG, EDWARD. See BING.

BYRNE, ANNE FRANCES, who was born in 1775, was a daughter of William Byrne, and was elected in 1806 a member of the Water-Colour Society: she became celebrated as a painter of flowers and fruit. She died in 1837. Her sister LETITIA BYRNE likewise turned her attention to art, and practised etching and engraving for book illustrations with much success. She died in 1849.

BYRNE, JOHN, the only son of William Byrne, was born in 1786, and for some time followed his father's profession; but subsequently directed his attention toward landscape painting in water-colours. He sent pictures to the exhibitions of the Water-Colour Society and the Royal Academy; and spent some years (about 1832-37) in Italy. He died in 1847. In the South Kensington Museum are:

The Ferry at Twickenham (*exhibited in* 1830).
Italian Landscape, with Monastery.

BYRNE, WILLIAM, an engraver, was born in London in 1743. After studying some time under his uncle, an artist little known, he went to Paris, where he became a pupil of Aliamet, and afterwards of Wille. He died in London in 1805, and was buried in Old St. Pancras churchyard. Byrne may be justly ranked among our eminent engravers of landscape. His works are considerable; the following are the most deserving of notice:

Villa Madama: *after R. Wilson* (*Society of Arts medal*, 1765).
Antiquities of Britain; from drawings by *Thos. Hearne.*
Views of the Lakes of Cumberland and Westmoreland; *after Farrington.*
Scenery of Italy; after the fine designs of *Francis Smith.*
Apollo watching the Flocks of King Admetus; *after Filippo Lauri;* the companion to Woollett's print of Diana and Actæon.
The Flight into Egypt; a landscape; *after Domenichino.*
Evening; a landscape; *after Claude Lorrain.*
Abraham and Lot quitting Egypt; *after Zuccarelli;* the figures by *Bartolozzi.*
A Sea-piece; *after Vernet.*
Evening; *after Both;* the landscape by *Byrne*, the figures by *Bartolozzi.*
Two Views of Leuben, in Saxony; *after Dietrich.*
The Death of Captain Cook; the figures by *Bartolozzi.*
The Falls of Niagara; *after R. Wilson.*

BYSS, JOHANN RUDOLPH, a Swiss painter, was born at Soleure in 1660. He painted easel pictures of historical subjects in landscapes, and was especially successful in representing animals and birds. He is also stated by his countryman and biographer Füssli to have painted flower pieces, in which he equalled Jan van Huysum. In the castle at Pommersfelden are several frescoes by him, and in the Picture Gallery of that town an allegorical 'Panegyric upon the Erection of the Castle,' and two pictures of 'Paradise,' with many beasts and birds. Other frescoes and paintings by him are in the castle at Würzburg, where he died, while holding the post of court painter, in 1738. An 'Interior of a Dining Room' by him is in the Pinakothek at Munich.

C

CABANEL, ALEXANDRE, painter, was born at Montpellier in 1823. He came to Paris at an early age, entered Picot's atelier, and crowned a successful course at the École des Beaux Arts by gaining the *prix de Rome* in 1845. While in Rome he painted a 'Death of Moses,' which attracted considerable attention at the Salon of 1852, and for which he was awarded a medal of the second class. Another meritorious early work was his 'Glorification of Saint Louis,' exhibited at the Salon of 1855, and now in the Luxembourg. But the picture by which he is best known is his 'Birth of Venus' of 1863, also in the Luxembourg, which was engraved by Jules François, and in which the painter may be said to have reached the highest expression of his graceful, delicate, and insipid art. Under the Second Empire, Cabanel became the fashionable portraitist of his day, and painted most of the *élégantes* of the third Napoleon's Court. "His satiny complexions and mincing hands," says a French critic, "were a continual source of delight to ladies and irritation to artists." His portrait of the Emperor, painted for the Empress, gained the *médaille d'honneur* of 1865. Under the Republic Cabanel was no less popular, and up to the very time of his death was overwhelmed with commissions. As a teacher he was very successful. His studio at the École des Beaux Arts was one of the most frequented, and he turned out artists of such widely diverse gifts as Benjamin Constant, Bastien-Lepage, Albert Besnard, Aimé Morot, Fernand Cormon, and Henri Gervex, besides many others. Though himself faithful to the traditions of Cogniet, Ingres, and Abel de Pujol, Cabanel showed great liberality in his relations with his pupils, never seeking to impose his own style upon them, but endeavouring to develop the individual bent of each. In 1863 Cabanel succeeded Horace Vernet as a member of the Institute. He was also a member of a long list of foreign academies, and won a large share of official honours. He died in Paris, January 22, 1889, and was buried at his native Montpellier.

CABAT, NICHOLAS LOUIS, French landscape artist and member of the Institute. He was born in Paris on the 24th of December in the year 1812, and studied painting under Camille Flers. In early life he went through some of the most picturesque parts of France, exploring, by preference, the banks of the Indre, those of the Meurthe and Calvados. He first exhibited in the Salon of 1833, landscapes which were accused of realism, but persevered until 1837 in the style he had adopted, and formed a school. Until 1848 he only figured twice in the yearly exhibitions (those of 1840 and 1841), and made two trips to Italy, but since that date he exhibited almost without a break. 'Souvenirs du

Lac de Nemi.' exhibited with 'Une Source dans les Bois' in 1864, was acquired by the Emperor Napoleon III., and re-exhibited at the Universal Exhibition of 1867, where it was awarded a third-class medal. He had gained a second-class medal at the Salon of 1834. He also etched a few plates from which a limited number of proofs were struck off. Elected a member of the Academy of Beaux Arts, he replaced M. Brascassat in November 1867. Exactly eleven years later he was named Director of the French School of Rome, which post he occupied until 1884. Chevalier of the Legion of Honour since 1843, he was promoted officer on the 14th of November, 1855. His pictures of 'Le Jeune Tobie présenté par l'Ange à Raguel,' 'Le Lac de Nemi,' and 'Genzano, près de Rome,' were acquired by the Duc d'Orleans. Most of his best-known pictures have been reproduced in 'L'Artiste' and other periodicals. He died on the 13th of March, 1893.

CABEL, Adriaen van der. See Van der Cabel.

CABEZA de VACA, Francisco Vera, was born about 1637 of a distinguished family at Calatayud, and began life as page to Don Juan of Austria at Saragossa. With the example of this master, and some instruction from Josef Martinez, he became a skilful amateur painter, especially of portraits. Cabeza de Vaca did not accompany his master, Don Juan, to the seat of government, but settled at his native Calatayud, where he spent a life of piety and almsgiving, preparing himself for work by confession and the Eucharist, and thus gaining high repute for holiness. He is the last Spanish painter of whom it is said that the Blessed Virgin herself stood by his easel and unveiled her celestial charms, that he might portray them in the picture of 'The Holy Family,' which was jealously preserved and fervently adored in the convent of the Holy Sepulchre. The favoured artist died at Calatayud in 1700.

CABEZALERO, Juan Martin, a Spanish painter, was born at Almaden, near Cordova, in 1633. He was a disciple of Juan Carreño de Miranda, and gained considerable reputation by his historical paintings. His principal works are at Madrid, two of the most esteemed, representing 'The Assumption of the Virgin' and 'St. Ildefonso,' being in the church of San Nicolas. He also painted for the church of the Franciscans an 'Ecce Homo' and 'The Crucifixion.' His 'Judgment of a Soul' is in the Museo Nacional at Madrid. He died at Madrid in 1673.

CABRERA, Geronimo, a Spanish painter of considerable merit, was a pupil of Gasparo Becerra. He painted a large number of religious subjects for churches and convents, but excelled especially in fresco, in which he executed some decorations for the royal shooting-box of El Pardo, near Madrid, about 1570, but these perished by fire in 1604. His name is now almost unknown, doubtless by reason of his works passing as those of his master. There is no record of his birth or death.

CACAULT, Pierre René, a French historical painter, was born at Nantes in 1744. He was a pupil of Vien, but he never rose above mediocrity. He died at Clisson in 1810. The Museum of Nantes has by him 'A Man seated on a Tiger's Skin.' He was the brother of François Cacault, ambassador of France at Rome, whose fine collection of works of art was acquired by the city of Nantes in 1810.

CACCIA, Guglielmo, called Moncalvo, was a Piedmontese, born at Montabone, in Monferrato, in 1568. He was named Moncalvo from his long residence at that place. Although he is believed to have been a pupil of Soleri, it has not been definitely ascertained under whom he studied. He first settled at Milan, where he painted some pictures for the churches, but afterwards resided for some time at Pavia, where he was made a citizen. He also visited Novara, Vercelli, Alessandria, and Turin, and Genoa is not without some of his paintings. His style has something of the energy of the Carracci; but it has been observed by Lanzi, that if he had been educated in the school of the Carracci, it is probable that he would have left some of his works at Bologna, and that in his landscapes he would have shown more of the taste of Annibale than of Paulus Bril. His manner partakes altogether more of the Roman than of the Bolognese school. There is a 'Madonna' by him in the Gallery at Turin, which, were the colour a trifle brighter, might well pass for a work of Andrea del Sarto. As a fresco painter his ability was considerable. In the church of Sant' Antonio Abbate, at Milan, he painted in fresco the titular Saint, with St. Paul, the first hermit, a work which is able to sustain its position in proximity to some of the best productions of the Carloni. Another distinguished performance in fresco by Caccia is the cupola of San Paolo at Novara. Of his oil paintings, the most effective are 'St. Peter,' in the Chiesa della Croce, 'St. Theresa,' in the church of the Trinity, both in Turin, and the 'Taking down from the Cross,' in the church of San Gaudenzio at Novara, which is considered by many to be his *chef-d'œuvre*. At Moncalvo, the church of the Conventuali may be considered as a gallery of his works. At Chieri also are two fine pictures by this master, the 'Raising of Lazarus' and the 'Miracle of the Loaves,' admirably composed, and of the finest expression. He died about 1625.

CACCIA, Orsola Maddalena, was a daughter of Guglielmo Caccia, who, in common with her sister Francesca, assisted in producing the paintings in the monastery at Moncalvo. Other paintings by the sisters are to be found in the vicinity. They partake of the character of the works of their father, but lack their animation. Orsola died in 1678, and Francesca at the age of 57.

CACCIANEMICI, Francesco, was a Bolognese painter, educated in the school of Primaticcio, who was considered by that master so promising a scholar that he made choice of him as one of the young artists who should accompany him to France, when he was invited to the Court of Francis I. He assisted Primaticcio in his great work at Fontainebleau, and was employed, in conjunction with Il Rosso, in several other important works. He died in 1542. For another Francesco Caccianemici see Capelli, Francesco.

CACCIANEMICI, Vincenzo, was a Bolognese gentleman, who was instructed in the art of painting by Parmigiano. Vasari mentions a picture by this amateur artist in the chapel of the family of Elefantuzzi, in San Petronio at Bologna, representing 'The Decollation of St. John;' and another picture of the same subject, differently treated, in the Cappella Macchiavelli in San Stefano. He flourished about the year 1530. There are a few etchings, marked *V. C. F.* (and in one case with *V. C.* reversed), which are attributed to this painter, and which are executed with much spirit in a style

resembling that of Æneas Vico. Amongst them are:

Diana returning from the Chase.
A Landscape, with a Nymph and Dogs.
The Adoration of the Shepherds; *probably after a design by Parmigiano.*
The Death of Abel.
St. Jerome in a Grotto.

CACCIANIGA, Francesco, was a painter and engraver, born at Milan in 1700, who studied at Bologna in the school of Marc Antonio Franceschini. He afterwards visited Rome, where he established himself, under the patronage of Prince Borghese, for whom he executed some considerable works in the Palazzo and the Villa Borghese. His principal works are at Ancona, where he painted several altar-pieces and pictures for its churches and public buildings, of which the most esteemed are 'The Marriage of the Virgin' and 'The Last Supper.' Some few engravings by him are known, one being 'The Death of Lucretia,' from a painting by himself. His death occurred in 1781.

CACCIOLI, Giovanni Battista, was born in the castle of Budrio, near Bologna, in 1636. He was the pupil of Domenico Maria Canuti, and became a good imitator of Cignani. He painted several pictures for the churches of Bologna, and was greatly patronized by the Dukes of Parma and Modena. According to Padre Orlandi he died in 1675.

CACCIOLI, Giuseppe Antonio, a painter and engraver, was the son of Giovanni Battista Caccioli. He was born at Bologna in 1672, and was a pupil of the brothers Rolli. His works, which are mainly architectural and painted in fresco and in oil, are to be found chiefly in Florence and Bologna, and are superior to what might have been expected from the character of his instruction. He appears to have visited Baden during his career. Three etchings by him are known, remarkable for a light and easy touch. He died in 1740.

CADEAU, René, a French portrait painter, was born at Angers in 1782. He studied under Baron Guérin, and died in Paris in 1858.

CADES, Giuseppe, a sculptor as well as painter and engraver, was born at Rome in 1750. He studied under Mancini and Corvi, gaining a prize in 1765 with his picture of 'Tobias recovering his Sight.' He visited Florence in 1766, where he occupied himself in copying; and two years later executed an altar-piece for San Benedetto in Turin, and in 1771 another for the Santi Apostoli. He also decorated the Palazzo Chigi with frescoes, landscapes, and scenes from Tasso. He possessed a wonderful facility in counterfeiting the works of Raphael, Michelangelo, Domenichino, and Leonardo da Vinci. He has left two etchings, viz., 'Christ blessing Little Children,' and 'The Death of Leonardo da Vinci.' He died at Rome in 1799.

CADORE, Tiziano da. See Vecelli.

CADORIN, Mattia, otherwise known as Bolzetta, was an engraver and publisher who flourished at Padua about 1648. He engraved after Titian and others. His plates are generally marked merely with the name *Cadorin.*

CADORINO, who was a painter of the 17th century, was a friend of Nicolas Poussin. The paintings of *amoretti*, executed in so life-like a style, and characterised by so much grace, that are now in the Fol Collection at Geneva are probably his work.

CAFFI, Cavaliere Ippolito, was a painter of architectural subjects and sea-pieces, born at Belluno in 1814. His first work was produced at the Venice Academy. He subsequently removed to Rome, where he worked laboriously as a teacher of drawing, and made some little reputation by his treatise on Perspective, as well as by his investigations on the subject of Roman Monuments. In 1843 he visited Greece and the East. The first work of his that created a sensation was 'The Carnival at Venice.' This was exhibited at Paris in 1846, and in consequence of its brilliant effects of light created such a furore that he had to reproduce it some forty times. Other works deserving of notice are his 'Panorama of Rome from Monte Mario,' 'Isthmus of Suez,' and 'Close of the Carnival at Rome.' Taking part in the revolutionary movement at Venice in 1848, he had to retire into Piedmont. His intention of producing a painting commemorative of the first Italian naval engagement was frustrated by the destruction of the 'Rè d'Italia,' the vessel on board of which he was, when he perished at Lissa along with his comrades in 1866.

CAFFI, Margherita, an Italian painter of flowers and fruit, flourished during the 18th century. She is said to have been a native of Florence, Cremona, or Vicenza, but no details of her life are known.

CAGLIARI. See Caliari.

CAGNACCI, Il. See Canlassi.

CAGNONI, D., was an Italian engraver of little celebrity, who appears to have been principally employed by booksellers. His name is affixed to a portrait of Victor Amadeus, third King of Sardinia.

CAHISSA, Niccolò, was a painter born in 1730, who produced some excellent specimens of flower subjects, vegetable pieces, birds, &c. He worked both at Rome and at Naples.

CAILLEAU, Hubert, a French historical and miniature painter, who flourished at Valenciennes in 1530. There are in the National Library at Paris some clever designs made by him for a mystery of the Passion which was acted at Valenciennes in 1547.

CAILLOUX, Alexandre Achille Alphonse (called De Cailleux), a French artist, was born at Rouen in 1788. After having exhibited some pictures at the Salon of 1822, he undertook, in conjunction with Baron Taylor and Charles Nodier, the production of the 'Voyages pittoresques et romantiques de l'ancienne France,' and to him are due both the text and the drawings of the section of 'Haute Normandie.' He held successively the offices of secretary-general of Museums, assistant director, and, from 1841 to 1845, director-general of fine arts. He died in 1876.

CAIMI, Antonio, was born at Sondrio in 1814, and was chiefly engaged as a portrait painter, but also executed pictures of 'The Beheading of St. John the Baptist,' 'The Return from Babylon,' &c. He wrote a work on 'The Arts of Design, and the Lombardian Artists from 1777 to 1862' (Milan, 1862). He was secretary of the Academy at Milan from 1860 until his death in 1878.

CAIRO, Ferdinando, was born at Casalmonferrato in 1666, and learned the first rudiments of design from his father, an unknown artist. He was afterwards placed under the tuition of Marc Antonio Franceschini at Bologna. He painted history, and, in conjunction with Giacinto Garofalino, was employed to paint the ceiling of the church

of Sant' Antonio at Brescia, which is favourably spoken of by Averoldi. He died at Genoa, according to Zani, in 1748. He had an elder brother, GIUSEPPE, or GUGLIELMO, who was born in 1656, and died in 1682.

CAIRO, Cavaliere FRANCESCO, (called 'Il Cavaliere del Cairo,') was born in the territory of Varese, in the Milanese, in 1598. He was a disciple of Pier Francesco Mazzuchelli, and if he did not equal his instructor in force and vigour, he surpassed him in the elegance of his design and the effective character of his colouring. After quitting Mazzuchelli he had the advantage of studying the works of the great masters at Rome and Venice, to which fact he owed the superiority above alluded to. The charm of the colouring of the Venetian school induced him to study more especially the works of Titian and Paolo Veronese, and he adopted an admirable style, which appears to have been formed on a mixture of both. He was invited to the Court of Victor Amadeus, Duke of Savoy, where he painted some historical works, and many portraits, which, according to Lanzi, were entirely Titianesque. He received at Turin the order of SS. Lazarus and Maurice in recognition of his merit. There are several of his works in the churches of Milan and Turin; one of his best pictures is 'St. Theresa,' in San Carlo at Venice. He died at Milan in 1674. His portrait by himself is in the Uffizi, Florence; in the Dresden Gallery is a 'Venus and Apollo,' by him, and in the Belvedere, Vienna, a portrait.

CAISNE, HENRI DE. See DE CAISNE.

CAISSER, HENRI DE, was a French engraver, who, according to Florent Le Comte, engraved several plates representing funeral processions, monuments, &c.

CALABRESE, IL. See PRETI.

CALABRESE, MARCO. See CARDISCO.

CALABRIA, PEDRO DE, a Neapolitan painter, was a scholar of Luca Giordano, and an imitator of that master, whom he accompanied to Spain and assisted in his works at Madrid. He painted battle-pieces with spirit, and was in the full exercise of his talent from 1712 to 1725. When or where he was born or died is not recorded.

CALAMATTA, LUIGI, an Italian engraver, was born at Cività Vecchia in 1802. He studied drawing at Rome under Giangiacomo, took his early lessons in engraving from Marchetti, and executed his first plate under the eye of Ricciani. He went to Paris in 1822, and became a follower of Ingres, whose style he copied in his engraving of 'The Vow of Louis XIII.' He made his first appearance at the Salon of 1827, with an engraving of 'Bajazet and the Shepherd,' after Dedreux-Dorcy. He next produced the 'Mask of Napoleon,' from the cast taken by Dr. Antommarchi at St. Helena in 1834, grouping around it a symbolic gathering, embracing portraits, chiefly from Ingres' drawings, of Mme. Dudevant, Paganini, Martin, and Duclos. He visited Florence in 1836, and the following year saw him installed as professor at Brussels, a post which he eventually exchanged for a similar one at Milan, where he died in 1869. His wife was also an artist, and produced an excellent portrait of her father, the archæologist Raoul Rochette, as well as 'The Virgin' (1842), 'Eudora and Cymadaceus' (1844), 'St. Cecilia' (1846), 'Eve' (1848), 'St. Veronica' (1851), and several other works remarkable for distinctness and firmness of design combined with delicacy and softness of treatment. The following is a list of Calamatta's principal works:

Mona Lisa; *after Leonardo da Vinci.* 1837.
Madonna di Foligno; *after Raphael*
The Vision of Ezekiel; *after the same.* 1855.
Madonna della Sedia; *after the same.*
Peace; *after the same.* 1855.
Our Lord walking on the Sea; *after Cigoli*
Francesca da Rimini; *after Scheffer.*
The Duke of Orleans; *after Ingres*
Count Molé; *after the same.* 1855
Mdlle. Boimard; *after the same.*
The Vow of Louis XIII.; *after the same.*
Guizot; *after Delaroche.*
Portrait of an Actor; *after Deveria.*
Portrait of Miss Leverd; *after the same.*
Portrait of Lamennais; *after Ary Scheffer.*
Beatrice Cenci, partly etched; *after Guido Reni.* 1857.
Recollections of Home, partly etched; *after Stevens*
Portrait of the King of Spain; *after M. Madrazo.*
Portraits of Rubens, Georges Sand, and Ingres.

CALAME, ALEXANDRE, was a landscape painter, born at Vevay, Switzerland, in 1810. His father was a poor stone-cutter, and after his death, Calame went to Geneva, and was apprenticed to a tradesman of that city; but in 1830 he entered the studio of Diday, where he made rapid progress, and eventually succeeded him in the head-mastership of the school. He exhibited a 'Forest Scene near Avranches' in the Exhibition at Hamburg in 1837, which made a great sensation; and his 'Waterfall at Handeck' was considered by some to be the masterpiece of the Paris Salon of 1839. He visited Germany and Holland in 1839, England in 1840, and Italy in 1845. His best works painted between the years 1838 and 1844 are views of 'Mont Blanc,' 'The Jungfrau,' 'The Lake of Brienz,' 'The Bernese Oberland,' and 'Monte Rosa.' Amongst his most characteristic productions are 'The Four Seasons' and 'The Four Hours of the Day,' which are landscapes full of vigorous treatment and splendid colour. In 1855 he exhibited at the Universal Exhibition his 'Lake of the Four Cantons.' Calame was also a lithographer and engraver, and his numerous plates show much skill and correct taste. The best known are the eighteen 'Views of Lauterbrunnen and Meyringen,' and 'Twenty-Four Alpine Landscapes.' In 1863 he went to Mentone for his health, and died there in the spring of 1864. There are paintings by him at the Palace of Rosenstein, belonging to the King of Würtemberg, and in the following galleries:

Basle.	*Museum.*	The Wetterhorn and Schreckhorn.
Berlin.	*Gallery.*	The Lake of Lucerne. 1853.
"	"	A Mountain Ravine. 1855.
Berne.	*Gallery.*	Cascade at Meyringen.
"	"	View near Handeck.
Frankfort.	*Städel.*	Swiss View.
"	"	Swiss View.
Geneva.	*Museum.*	Forest at Handeck.
Leipsic.	*Museum.*	Storm in the Forest.
London.	*S. Kensington.*	The Lake of the Four Cantons (Lucerne).
"	"	Chain of Mont Blanc (*water-colour*).
Neuchatel.	*Museum.*	Monte Rosa.

CALANDRA, GIOVANNI BATTISTA, was one of the earliest of the mosaicists who wrought in the Vatican, and was born at Vercelli in 1568. In the pontificate of Urban VIII., it was found that the dampness of St. Peter's had materially affected the paintings, and it was determined to remove the principal pictures, and to replace them with copies in mosaic, of which the first was executed by Calandra, after the 'St. Michael' of Cesari d'Arpino. With this were 'The Four Doctors of the Church,'

'St. Peter,' 'St. Paul,' and others in the cupolas, after the cartoons of D'Arpino, Romanelli, Lanfranco, Sacchi, and Pellegrini. The mosaic art was afterwards carried to a much higher degree of perfection by the Cristofori. He also executed a 'Madonna' after Raphael for the Queen of Sweden. He died in 1644 or 1648.

CALANDRUCCI, GIACINTO, was born at Palermo in 1646. He went early in life to Rome, where he became the favourite pupil of Carlo Maratti. After giving the most promising essay of his abilities in that city, in his two pictures of 'St. John the Baptist,' in Sant' Antonio de' Portoghesi, and 'St. Ann,' in San Paolino della Regola, he returned to Palermo, where he painted his most considerable work for the church of San Salvatore, representing 'The Virgin, with St. Basil and other Saints,' which, according to Lanzi, was not surpassed by many pictures of the time. He died at Palermo in 1707. His brother DOMENICO and his nephew GIAMBATTISTA were likewise painters, but neither achieved any great reputation.

CALAU, BENJAMIN, was a painter born at Friedrichstadt in 1724, whose work consisted chiefly of heads or portraits. He painted usually in dark tones, using as his medium Carthaginian wax (*cire éléodorique*), which the ancients made use of instead of oil for painting. This invention of Calau's was in fact an attempt at reproducing the process described by Pliny. Further information on this subject may be found in a work entitled 'Traité sur la Peinture des Anciens,' by A. Riem, published at Berlin in 1787. Calau held for many years the post of Court painter at Leipsic. The Brunswick Gallery possesses two portraits by him, and the Berlin Art Gallery some of his work in wax. He went to Berlin in 1771, and died there in 1783.

CALCIA, GIUSEPPE, called IL GENOVESINO, was a Piedmontese artist, who from his appellation has been often confounded with Marco Genovesini, a Milanese. Giuseppe painted altar-pieces for the churches of Turin and Alessandria. In the church of the Dominicans at Turin, are pictures of 'St. Dominick' and 'St. Thomas Aquinas' by this artist. He is much distinguished by his cabinet historical and sacred subjects, which are gracefully designed and well coloured; one, representing 'Christ in the Garden of Gethsemane,' now in the collection of the Marchese Ambrogio Ghilini, is particularly noticed by Lanzi. He flourished about the year 1725.

CALCKER, JAN JOOST VAN, who was born at Calcker about 1460, studied first in his native town, and then at Haarlem. In 1505–8 he painted scenes from the Life of Christ on the wings of the high altar in the church of the Virgin at Calcker; and in 1515 he executed a figure of St. Willebrod for St. Bavon at Haarlem. Works ascribed to him are at Wesel and Rees. He died in 1519.

CALCKER, JAN STEPHANUS VAN, was born at Calcker, in Cleve, about 1499, and worked first at Dordrecht, and afterwards, 1536-37, at Venice. In the latter city he entered the school of Titian, and acquired the faculty of imitating that master to a high degree of exactness, especially in his portraits. Subsequently he became an equally surprising imitator of Raphael. He drew the illustrations for Vesalius's work on anatomy, and is said to have drawn the portraits of the artists in Vasari's Lives. He died at Naples in 1546. The following paintings are ascribed to him:

Berlin.	*Gallery.*	Portrait of a Man. 1535
Paris.	*Louvre.*	Portrait of a Young Man.
Prague.	*Gallery.*	The Nativity (*once the property of Rubens*).
Vienna.	*Gallery.*	Portrait of a Man.

CALDARA, POLIDORO, called POLIDORO DA CARAVAGGIO, a painter who may be considered as belonging to the Roman school, was born at Caravaggio in the Milanese in 1492 (?). His parents lived in the greatest indigence and obscurity, and after passing his youth in misery and want, he was obliged to leave home in search of employment, and on his arrival at Rome was engaged by the artists employed in the Vatican by Leo X., to carry the mortar for the plaster of their fresco paintings. Whilst he was occupied in this humble station he observed with great attention with what facility Maturino and Giovanni da Udine executed the designs of Raphael; and, inspired by his natural disposition for art, he made some attempts, which attracted the notice of Raphael, of whom he afterwards became one of the most illustrious disciples. His assiduous application in studying the ancient statues and bas-reliefs was such, that in a little time he appeared to have imbibed the true spirit of the Grecian sculptors. Finally he was selected by Raphael to paint the friezes which accompanied his works in the apartments of the Vatican; and they were in no way unworthy of being placed with the sublime productions of that great master. It was the custom at Rome, in the time of Polidoro, to ornament the exterior of the principal houses and palaces with the works of eminent artists, executed in a style called by the Italians *sgrafitto*, expressed by hatchings on the plaster, in the manner of engraving. In works of that nature Polidoro and his friend Maturino were much employed; and it is greatly to be regretted that exposure to the weather and the ravages of time have deprived the world of these valuable productions, of whose beauty we may form some judgment from the prints which have been engraved from some of them by Cherubino Alberti, Heinrich Goltzius, and Giovanni Battista Galestruzzi. Polidoro was at the height of his success and popularity when Rome was taken by storm, and sacked by the Spaniards, in 1527. He took refuge at Naples, where he was most kindly received by Andrea da Salerno, whose acquaintance he had made at Rome, and who was the means of procuring him immediate employment. He soon opened a school there, and more particularly devoted himself to the fresco decorations of walls and ceilings. After passing some time at Naples, he went over to Sicily, where his first employment was painting the triumphal arches which were erected at Messina on the occasion of Charles V.'s return from his expedition to Tunis. His next work was his celebrated picture of 'Christ bearing the Cross,' a grand composition of many figures, painted in oil with a beauty and harmony of colouring which proved that he was also capable of distinguishing himself in that branch of art. The story runs that, Rome being restored to tranquillity, he was desirous of returning thither, and that, preparatory to his departure from Sicily, he drew from the bank his money, tempted by which his Sicilian servant, Tonno, murdered him at Messina in 1543. The principal works of Polidoro da Caravaggio are—his friezes and other ornaments in the Vatican; in the garden of the Palazzo del Bufalo at Rome, the 'Fountain of Parnassus;' and

in the court of the same palace his 'History of Niobe,' (a sketch for which is in the Palazzo Corsini,) and some grand compositions of naval combats; in San Silvestro à Monte Cavallo, two subjects from the life of St. Mary Magdalene, with a very beautiful landscape; at Naples 'St. Peter' and 'St. Paul,' in the church of Santa Maria della Grazie, and several pictures in Sant' Angelo, in Pascheria. The following of his productions may still be seen as under:

Milan.	*Brera.*	Passage of the Red Sea.
Naples.	*Museum.*	Christ bearing the Cross. 1534.
Paris.	*Louvre.*	Psyche received into Olympus.
Rome.	*Capitol. Mus.*	Meleager.
Vienna.	*Gallery.*	Cephalus and Procris.

CALDECOTT, Randolph, was the son of an accountant at Chester, and was born in that city, March 22, 1846. He was educated at the King's School, Chester, and in his boyish days seems to have shown the bent of his genius in drawings, sketches, and models of animals cut in wood. At the age of fifteen he became a clerk in the Whitchurch Bank, Shropshire, living in an old farm-house near the town, and in this country atmosphere gathered up a store of impressions at such scenes as meets, fairs, and markets, that later yielded rich fruit. He remained at Whitchurch for six years, and was then transferred to the Manchester and Salford Bank at Manchester, where he worked steadily at his duties for five years, meanwhile devoting all his spare time to evening studies in the Manchester Art School, and in summer weather to open-air sketching. In 1868 his first published drawings appeared in a local paper called 'Will o' the Wisp,' to be followed the next year by some contributions to another paper, 'The Sphinx.' At the same time he was painting a little for friends, chiefly hunting subjects, and in 1869 he exhibited a picture at the Manchester Royal Institution. His artistic gifts now appeared so unquestionable, that in 1870, acting on the advice of some friends, he went to London with a letter of introduction to Mr. Thomas Armstrong of the South Kensington Museum, who throughout his career consistently befriended him. Some drawings of Caldecott's were submitted to Shirley Brooks, and to Mark Lemon, then editor of 'Punch,' also to Mr. Henry Blackburn, who was on the staff of 'London Society,' with the result that the young man became one of the regular contributors to that journal. His water-colours and small oil-pictures also began to have a wider sale, and thus encouraged, he determined to give up his situation in the bank, and to devote himself to art. He came to London early in 1872, and worked for a time in the life class of the Slade School, under Mr. Poynter. In June of the same year his first drawing for 'Punch' was published. It was the beginning of a long series of work for London illustrated papers such as the 'Graphic,' the 'Pictorial World,' and the American 'Daily Graphic.' In the illustration of books, Caldecott made his first essay in August 1872, when he accompanied Mr. Blackburn to the Harz district, and executed a number of whimsical drawings for a book of summer travels by the latter, 'The Harz Mountains, a Tour in the Toy Country.' In 1873 he went to the Vienna Exhibition, to make drawings for the 'Daily Graphic.' Later in the year he worked in M. Jules Dalou's studio at Chelsea, the sculptor having made a compact with Caldecott, who was to teach him English, while he helped the novice with the clay. In 1876 Caldecott exhibited an oil picture at the Royal Academy, 'There were Tree Ravens sat on a Tree,' and a metal bas-relief, 'Horse Fair in Brittany'; but towards the close of the year he began to show symptoms of failing health, and was obliged to winter in the South, whence he brought home innumerable sketches, and there he made the drawings illustrating Mrs. Comyns Carr's 'North Italian Folk.' In 1878 he agreed with Mr. Edmund Evans to illustrate some books for children, to be printed in colour. Of these the following is a complete list, with dates of publication: 'The House that Jack Built' and 'John Gilpin' (1878), 'Elegy on a Mad Dog' and 'Babes in the Wood' (1879), 'Three Jovial Huntsmen' and 'Sing a Song of Sixpence' (1880), 'Queen of Hearts' and 'Farmer's Boy' (1881), 'The Milkmaid' and 'Hey-diddle-diddle' (1882), 'The Fox jumps over the Parson's Gate' and 'A Frog he would a-wooing go' (1883), 'Come, Lasses and Lads' and 'Ride a Cock Horse to Banbury Cross' (1884), 'Mrs. Mary Blaize' and 'The Great Panjandrum' (1885). Of books illustrated in black and white we may mention Washington Irving's 'Old Christmas' (1875), and 'Bracebridge Hall' (1876), 'Æsop's Fables with Modern Instances' (1883); also illustrations for several of Mrs. Ewing's books, notably 'Jackanapes' and 'Lob-lie-by-the-Fire.' Various tours in Brittany in company with Mr. Henry Blackburn were commemorated by drawings and terra-cotta studies of Breton life. For many years Caldecott suffered from heart complaint, the result of rheumatic fever, and in the winter of 1885–6 he was advised to winter in Florida. He accordingly sailed with his wife for the United States. The season, unhappily, proved abnormally severe. He reached St. Augustine's, Florida, but only to die, February 12, 1886. His last work was part of a series of 'American Facts and Fancies' drawn for the 'Daily Graphic.'

CALDERARI, Giovanni Maria. See Zaffoni.

CALDERON DE LA BARCA, Vicente, a Spanish painter, who was born at Guadalaxara in 1762, was a scholar of Francisco Goya, and distinguished himself as a painter of history and portraits, particularly the latter, in which he excelled. His best historical picture is the 'Birth of St. Norbert,' in one of the colleges at Avila. He died in 1794.

CALDERON, Philip Hermogenes, was born in 1833. His father was Juan Calderon, Professor of Spanish Literature at King's College, and his mother was a French lady. He was educated at Leigh's School; there his intimate friends were Stacey Marks and Walter Thornbury; and after that he went to Paris with Marks and studied a while under M. Picot. His first exhibited picture was hung at the Royal Academy in 1853, and illustrated the words, 'By the waters of Babylon there we sat down.' His next was not shown till 1855 and was also of a religious character, illustrating the words, 'Thy will be done.' Up to that time he had remained uncertain whether art was his true vocation or not, and whether he was ever likely to make a mark in the world, but his third painting, 'Broken Vows,' was not only well received but well hung, sold and engraved, and it also won him a wife, so that his decision on that score was settled. He married in 1859, was elected A.R.A. in 1864 at the same time as Leighton, and became R.A. in 1867, and Keeper of the Academy in 1887. He died in April 1898. Other notable works

P. H. CALDERON

Ellis phot. *Tate Gallery, London*

RENUNCIATION

which he painted were, 'After the Battle,' 'Katherine of Aragon and her Women at Work,' 'John Hampden,' 'Her Most High, Noble, and Puissant Grace,' 'Home after Victory,' 'Whither,' 'The Olive,' and 'The Vine,' and other decorative works executed for Mr. Aird. None of his pictures, however, attracted so much attention as the one now called 'Renunciation,' and which, painted in 1891, was bought by the Chantrey Trustees and is now at the Tate Gallery. At first it bore the name of 'St. Elizabeth of Hungary,' and was intended to illustrate an episode in her career, and the inaccuracy of the historical knowledge displayed by the artist, who had taken his idea from a poem by Kingsley, aroused a vigorous discussion in the 'Times.' The writer of this article approached Mr. Calderon many years afterwards when the picture was to be hung in the Tate Gallery, and he met the question of an aggrieved religious sentiment which was concerned with the title in the frankest manner, and gladly altered, with the consent of the owners of the picture, the title to the one which it now bears, and which does not reflect upon the character of the saint, and makes the picture depict merely an imaginary scene. G. C. W.

CALDWALL, JAMES, an English designer and engraver, was born in London in 1739. He was instructed by Sherwin, and became an excellent draughtsman. His work is characterized by a brilliant technique, a feature especially remarkable in his portraits. By the dates on his prints he is known to have lived till 1789. Amongst his best productions are the following:

PORTRAITS.

Sir Henry Oxenden, Bart.
Catharine, Countess of Suffolk.
Sir John Glynne, Chief Justice of the King's Bench.
Sir Roger Curtis; *after W. Hamilton.*
Admiral Keppel.
John Gillies, LL.D., historian.
David Hume, historian.
Mrs. Siddons and her Son, in the character of Isabella, *after W. Hamilton.* 1783.

VARIOUS SUBJECTS.

The Immortality of Garrick; *after Carter*, the figures engraved by *Caldwall*, and the landscape by *S. Smith* 1783.
The Fête Champêtre given by the Earl of Derby at the Oaks; *after R. Adams*, engraved by *Caldwall* and *Grignion.*
The Camp at Coxheath; *after W. Hamilton.* 1778.

His brother, JOHN CALDWALL, who died in 1819, painted miniatures in Scotland.

CALENSE, CESARE, according to Dominici, was a native of the province of Lecce, in the kingdom of Naples, and flourished about 1590. It is not said by whom he was instructed, but he achieved some reputation by a graceful manner, united with correct drawing and a knowledge of chiaroscuro. In the church of St. John the Baptist at Naples is a fine picture by this master of the 'Descent from the Cross,' with the Marys, St. John, and other figures, full of feeling and expression, and signed with his name.

CALETTI, GIUSEPPE, called IL CREMONESE, was a painter born at Ferrara about the year 1600. He first applied himself to study the works of Dosso Dossi, but he afterwards became an imitator of Titian, particularly in his Bacchanalian subjects. In these specimens of Caletti's art the figures are generally smaller than life. He approached so near to the glowing tones of that master, that Baruffaldi reports that he had seen many of his pictures in the galleries of the nobility at Bologna which were believed to be the works of Titian, and he is said to have been able to counterfeit a certain *patina* which time gives to painting, and which improves its harmony. His deceptions were, however, frequently discovered by his inattention to costume, and the introduction of the most absurd improbabilities. In the midst of his Bacchanalian subjects it was not unusual for him to introduce a modern gambol, or a hunting incident; and, as it is sarcastically observed by Lanzi, "he placed wild boars in the sea, and dolphins in the forests." He has, however, proved himself to have been capable of nobler ideas by his picture of the 'Four Doctors of the Church,' and his still more admired production of the 'Miracle of St. Mark,' both in the church of San Benedetto at Ferrara. This last-mentioned work is described as designed with correctness and grandeur, and full of fine expression. His death occurred about 1660. He is known also as the engraver of some twenty-four plates now scarce. They are characterized by a peculiar manner of treatment, consisting of the employment of bold parallel strokes without any cross-hatching. Some of them are marked with the letters *J. C. F.* Amongst the more important of them may be mentioned:

David, whole-length, with the head of Goliath.
David, half-length, with the same.
Samson and Delilah; very fine.
The Beheading of St. John.
St. Roch kneeling.
Portraits of the Dukes of Ferrara.

CALIARI, BENEDETTO, was the brother of Paolo Veronese, and assistant to him in painting. After Paolo's death, he, in conjunction with his two nephews, Gabriele and Carletto, carried on a sort of firm for the sale of pictures from Veronese's designs, or in his style. Many works attributed to him were doubtless executed by them. They signed collectively as 'Paolo's heirs.' Benedetto died in 1598.

CALIARI, CARLETTO, the youngest son of Paolo Veronese, was born in 1570, and died in 1596. He was educated by his father as a painter, and showed great ability; but dying at the early age of 26, his powers had not full time for development. His name is attached to several large pictures of banquets in Veronese's style.

CALIARI, GABRIELE, the eldest son of Paolo Veronese, was born in 1568, and died of the plague in 1631. He painted a few pictures, but had not the same talent as his younger brother, and devoted himself chiefly to commerce.

CALIARI, PAOLO, (or CAGLIARI,) commonly called PAOLO VERONESE, was born (as his cognomen indicates) at Verona in 1528. He was the son of a sculptor named Gabriele Caliari, and was at first educated by his father in his own branch of art. Paolo's taste, however, led him more towards painting, and his father, seeing this, sent him to study in the workshop of Antonio Badile, a Veronese painter of some reputation, by whom several authentic works still remain. The school of Verona had, even in the 15th century, risen into notice, and at the beginning of the 16th it included many masters of note. In Caliari the school may be said to have culminated and ended. Among Paolo's earliest works may be mentioned a 'Madonna and Child with Saints and donor,' now in the Gallery at Verona; a 'St. Anthony'

in the Cathedral at Mantua, since disappeared; and some wall-paintings in the Casa Contarini. After executing these and several other works in his native town, he went to Castelfranco, where he received a commission to decorate the Villa Soranzo with large frescoes. He took with him as assistant to Castelfranco Giovan Battista Zelotti, who was at that time a youth of nineteen, and who worked for some time with Paolo, decorating not only Soranzo, but another splendid Villa—Fanzolo—and executing several works in the church of San Liberale. Many of these works still remain, and testify to the early, or, as it may be called, the Veronese, manner of Paolo, formed chiefly on that of his master Badile and that of Paolo Morando.

Many of Paolo's peculiar characteristics had, however, manifested themselves, and he was already a painter of note and achievement before he was called to Venice in 1555. His first works in Venice were for the church of San Sebastiano. Here after painting the ceiling of the Sacristy, he was commissioned to undertake the ceiling of the church itself, which he decorated with gorgeous scenes from the history of Esther. These were so much admired that the prior further employed him to paint a beautiful altarpiece of the Madonna in Glory and several smaller works.

The stimulus given to Paolo's art by thus being brought in rivalry with the great masters of Venice was just what was needed for the development of his style. His colour became warmer and more harmonious, and his forms more full of life and motion. In some historical paintings executed in the castle of Tiene near Vicenza, his richness of colour and grandeur of composition are fully evident. He does not appear at first, however, to have attracted much remark at Venice, and it was not until the patriarch Titian in 1561 selected him, with several of the younger painters of the time, as suitable to be entrusted with the decoration of the great hall of the library lately built by Sansovino, that his powers were properly recognised. Here Paolo painted three allegorical medallions, representing 'Music,' 'Mathematics,' and 'Fame,' and carried off, as Vasari relates, the prize of a gold chain that had been promised for the best painting done in the library. After this he worked in company with his early assistant, Zelotti, who had also come to Venice, in several of the halls of the Ducal Palace, covering the ceilings and walls with magnificent allegories.

In 1562 he received the commission to paint for the refectory of the convent of S. Giorgio Maggiore the celebrated picture of the 'Marriage at Cana,' now in the Louvre. Every one knows this magnificent banqueting scene, and has formed some idea from it of Paolo's gorgeous style and mode of conception. Above all things he delighted in the pomp and splendour of earthly pageantry, the vainglory of mortal man, the material riches and beauty of existence; and this with no hint that such things are vanity, no belief in any higher life than that afforded by the depraved but lovely Venice in which he dwelt. It seemed to him, therefore, no anomaly to introduce Jesus of Nazareth into the midst of a lavish, tumultuous banquet, whereat the bride, Eleanor of Austria, and the bridegroom, Don Alfonso d'Avalos, are supported by such noted historical characters as Francis I. of France, the Emperor Charles V., Queen Mary of England, and the Sultan Soliman I. The musicians also are all portraits of painters of the time.

This was the first of several great banqueting scenes painted by Paolo, among which may be mentioned 'The Feast of the Levite,' in the Academy at Venice, and the 'Supper at the House of Simon,' in the Louvre. Other representations of the same scene are to be found at the Brera at Milan, the Durazzo Palace at Genoa, and the Dresden Gallery. The 'Supper at Emmaus' was likewise a favourite subject with this master. In the well-known Louvre example the painter has introduced himself and his family as present in the solemn scene. Two of his little girls play with a large dog in the foreground, while his wife holds a baby in her arms, and her sons play near her.

About 1563 Paolo was again employed in painting in the church of San Sebastiano. Here he now represented, in two magnificent wall-paintings, the martyrdom of the Saint to whom the church was dedicated, and 'SS. Marcellus and Marcellinus on the way to Martyrdom.' These are two of Paolo's finest works, full of movement, beauty of colour, and dramatic effect. Indeed, the whole church of San Sebastiano glows with his work, and remains a splendid monument of his masterly power and skill. Another celebrated monument is the Villa Masiera, a palace built by Palladio for the Venetian patricians, Marcantonio and Daniele Barbaro. Paolo was employed to decorate this magnificent villa, and achieved his task in the most gorgeous manner, his fancy running riot amidst gods and goddesses, loves and nymphs, and other creations of heathen mythology and imaginative symbolism. Charles Blanc has given a detailed description of the Villa Masiera in the *Gazette des Beaux Arts*, and many other writers have testified to the charm of these wonderful works. They were probably executed about 1566, for Vasari speaks of them in the second edition of his Lives, published in 1568. About the same time, probably, Paolo painted on canvas the historical picture of the 'Family of Darius,' now in the National Gallery.

It is possible that at some period of his life Paolo went to Rome, and saw the works of Michelangelo in the Sistina, or drawings from them, for in some of his fresco decorations his style, strange to say, resembles that of the great Florentine master. But Veronese never rose to the lofty heights of the ideal that Michelangelo trod so fearlessly. He aimed at magnificence more than sublimity, and surrounded his saints and holy persons with every material good, as if to compensate them for the woes they had endured while on earth. His fondness for banquets is amusingly illustrated by a memorandum, quoted by Ridolfi, from the back of one of his drawings. In this he declares his intention of representing, when he has time, 'a sumptuous repast in a superb gallery, at which the Virgin, the Saviour, and St. Joseph shall be present, served by the richest cortège of angels that it is possible to imagine, who shall offer them, on plates of silver and gold, the most exquisite viands and fruits. Others shall be occupied in presenting to them, in transparent crystal and gold cups, precious liqueurs, to show the zeal with which happy spirits serve the Lord.'

Of Paolo Caliari's domestic life little is known. He married a daughter of his master, Antonio Badile, and had several children, whom he has depicted in some of his pictures. His eldest son, Gabriele, was born in 1568, and Carletto in 1570. Both brothers adopted their father's profession, but Carletto had by far the most talent. After his

PAOLO CALIARI

CALLED

PAOLO VERONESE

THE MARRIAGE OF CANA

Louvre, Paris

father's death he executed a number of pictures from Paolo's designs, and in his manner. Paolo's style was also closely copied by his brother Benedetto Caliari, by his early companion Zelotti, and several other painters, so that many works are set down to him which are merely the productions of his school.

Paolo does not appear to have left Venice for any long period after he had once settled there. He journeyed to Vicenza and a few other places in northern Italy occasionally for the execution of commissions; but, for the most part, all his great works were executed in Venice and for Venice. It is said he was invited to Spain by Philip II. to assist in the decoration of the Escorial, but he declined the invitation, and devoted himself wholly to the service of Venice.

Paolo Veronese is well represented in the National Gallery, where there are no fewer than six pictures, including the large and important, but uninteresting, 'Family of Darius,' painted for the Pisani family. The 'Vision of St. Helena' (No. 1041), added to the collection in 1878, is a charming example of his school. There is a noble grace and poetry about this work that leads one to regret that festive banquets and gorgeous altar-pieces had so large a share of his time.

Paolo Caliari died at Venice, April 19, 1588, and was buried in the church of San Sebastiano, which he had adorned with so many splendid works.

PAINTINGS ATTRIBUTED TO CALIARI.

Verona.	*Pinacoteca.*	Taking down from the Cross.
,,	,,	Portrait of P. Guarianti.
,,	*Ch. of S. Giorgio.*	Martyrdom of St. George.
,,	*Ch. of S. Paolo.*	Madonna with two Saints.
Venice.	*Acad. of Fine Arts.*	Feast of the Levite.
,,	,, ,,	Crucifixion.
,,	,, ,,	SS. Matthew and Mark.
,,	,, ,,	SS. Luke and John.
,,	,, ,,	Ezekiel.
,,	,, ,,	Isaiah.
,,	,, ,,	Battle of Lepanto.
,,	,, ,,	Annunciation.
,,	,, ,,	Assumption.
,,	,, ,,	Glorified Madonna with St. Dominick.
,,	,, ,,	Madonna with Saints.
,,	,, ,,	Coronation of the Virgin.
,,	*Ducal Palace.*	Rape of Europa.
,,	,, ,,	Allegories: Music, Mathematics, and Fame.
,,	,, ,,	Adoration of the Magi.
,,	,, ,,	Venice Enthroned.
,,	,, ,,	Battle of Lepanto.
,,	,, ,,	Venice Enthroned, with eight allegories around.
,,	,, ,,	Apotheosis of Venice.
,,	*Manfrini Palace.*	Jupiter and Hebe (*ceiling*).
,,	*Ch. of S. Sebastiano.*	Coronation of Virgin.
,,	,, ,,	The four Evangelists.
,,	,, ,,	Three scenes from life of Esther.
,,	,, ,,	Madonna in glory.
,,	,, ,,	St. Sebastian beaten with rods.
,,	,, ,,	St. Sebastian before Diocletian.
,,	,, ,,	Miracles at Porch of Bethesda.
,,	,, ,,	Purification of the Virgin.
,,	,, ,,	SS. Marcellus and Marcellinus.
,,	,, ,,	Martyrdom of St. Sebastian.
,,	,, ,,	Crucifixion.
,,	,, ,,	Madonna and Child.
,,	*Ch. of S. Catarina.*	Marriage of St. Catharine.
,,	*Ch. of S. Francesco.*	Holy Family.
,,	,, ,,	Resurrection.
,,	*Ch. of St. Andrea.*	St. Jerome.
Castlfnco.	*Ch. of S. Liberale*	Justice.
,,	,, ,,	Temperance.
,,	,, ,,	Time and Fame.
Murano.	*Ch. of St. Pietro.*	St. Jerome in the Desert.
Florence.	*Uffizi.*	Man's Portrait.
,,	,,	Holy Family and St. Catharine.
,,	,,	Annunciation.
,,	,,	Martyrdom of St. Justina.
,,	,,	Esther before Ahasuerus.
,,	,,	Portrait of a Man.
,,	,,	Holy Family.
,,	,,	Head of St. Paul.
,,	*Pitti Palace.*	Portrait of Painter's wife.
,,	,, ,,	Portrait of Daniele Barbaro.
,,	,, ,,	St. Benedict.
,,	,, ,,	Presentation in Temple.
,,	,, ,,	Baptism of Christ.
Milan.	*Brera Gallery.*	Feast in House of Simon.
,,	,, ,,	Adoration of the Magi.
,,	,, ,,	SS. Gregory and Jerome.
,,	,, ,,	SS. Ambrose and Augustine.
,,	,, ,,	Baptism of Christ.
,,	,, ,,	SS. Anthony, Cornelius and Cyprian.
,,	,, ,,	Last Supper.
,,	,, ,,	Passion of Christ.
Rome.	*Vatican.*	Dream of St. Helena.
,,	*Palazzo Doria.*	Angel with Tambourine.
,,	,, ,,	Christ bearing the Cross.
,,	,, ,,	Portrait of a Woman.
,,	*Palazzo Borghese.*	St. John preaching in Desert.
,,	,, ,,	St. Anthony preaching to the fishes.
,,	,, ,,	SS. Cosmo and Damian.
,,	*Colonna.*	Portrait of a Man in Green.
,,	*Palazzo Corsini.*	Marriage of St. Catharine.
Bergamo.	*Gallery.*	St. Christina.
Brescia.	*Ch. of S. Afra.*	Martyrdom of St. Afra.
Turin.	*Pinacoteca.*	Feast at the House of Simon.
,,	,,	Visit of Queen of Sheba.
Genoa.	*Palazzo Brignole.*	Judith.
,,	,, ,,	Several Portraits.
Vicenza.	*Monte Berico.*	Supper of St. Gregory the Great.
Padua.	*Santa Giustina*	Martyrdom of St. Justina.
Paris.	*Louvre.*	Marriage of Cana.
,,	,,	Feast in House of Simon.
,,	,,	Susannah and the Elders.
,,	,,	Supper at Emmaus.
Rennes.	*Museum.*	Perseus and Andromeda.
Rouen.	*Museum.*	St. Barnabas healing the sick.
London.	*National Gallery.*	Alexander and Family of Darius.
,,	,, ,,	Adoration of the Magi.
,,	,, ,,	Consecration of St. Nicholas.
,,	,, ,,	Vision of St. Helena.
,,	,, ,,	Four Allegorical Groups.
Cambridge.	*Fitzwilliam.*	Mercury and Aglauros.
Oxford.	*Christ Church.*	Marriage of St. Catharine.
Dresden.	*Gallery.*	Adoration of the Magi.
,,	,,	Marriage at Cana.
,,	,,	Christ bearing the Cross.
,,	,,	Madonna of Cuccina Family.
,,	,,	Crucifixion.
,,	,,	Resurrection.
,,	,,	Death of St. Catharine.
,,	,,	Venus and Adonis.
,,	,,	Portrait of Daniele Barbaro.
,,	,,	Leda and Swan.
,,	,,	Susannah and Elders.
,,	,,	Good Samaritan.
,,	,,	Centurion of Capernaum.
Munich.	*Pinakothek.*	Justice, *with sword and balance.*
,,	,,	Love. *Mother with three children.*
,,	,,	Faith, *with a chalice in her hand.*
,,	,,	Strength. *A powerful female form.*
,,	,,	Portrait of a Woman in brown dress.
,,	,,	Holy Family.
,,	,,	Death of Cleopatra.
,,	,,	Repose in Egypt.
Vienna.	*Belvedere.*	Christ healing St. Peter's Mother-in-law.
,,	,,	St. Paul.
Madrid.	*Gallery.*	Venus and Adonis.

Madrid.	*Gallery.*	Moses saved from the Waters.
,,	,,	Christ at the House of the Centurion.
,,	,,	Susannah and the Elders.
,,	,,	The Martyrdom of San Ginés.
,,	,,	Assumption.
,,	,,	The Magdalene.
,,	,,	The Marriage at Cana.
,,	,,	Calvary.
,,	,,	The Woman taken in Adultery. (also assigned to Zelotti and Paolo Farinati).
,,	,,	A Youth between Vice and Virtue.
,,	,,	The Sacrifice of Abraham.
,,	,,	Cain wandering with his Family.
,,	,,	Several Female Portraits.

FRESCOES.

Villa Fanzolo.	Fault and Punishment of Calioto.
,,	Death of Virginia.
,,	Ceres.
,,	Scipio restoring Captive Io.
,,	Allegories.
Villa Tiene.	Scaevola before Porsenna.
,,	Cleopatra.
,,	Sophonisba and Massiniosa.
,,	Xerxes receiving Tribute.
Villa Masiera.	Muses.
,,	Allegories of Music, &c.
,,	Venus with Graces.
,,	Gods of Olympus.
,,	Group of lady and boys in a Balcony.
,,	Allegories.
Vil. Magnadole.	Anthony and Cleopatra.
,,	Family of Darius.
,,	Hannibal's Oath.
,,	Founding of Carthage.
,,	Triumph of Caurillus.
,,	Triumph of Coriolanus.
,,	Cincinnatus at the Plough.
,,	Cincinnatus in Battle.

CALICI, ACHILLE, a Bolognese painter, was born about the year 1565. He was a scholar of Prospero Fontana, but, preferring the finer style of Lodovico Carracci, he became his disciple, and, according to Malvasia, painted the two laterals of the high altar in the church of San Michele Arcangelo at Bologna, representing St. Michael, and the angel Raphael and Tobias.

CALIGARINO. See CAPELLINI.

CALIMBERG, JOSEPH, was a native of Germany, who was born about the year 1505, and passed the greater part of his life at Venice. Of his works in that city there remains, according to Lanzi, at the Servi, the 'Battle of Constantine.' His style is not without merit, though rather heavy in execution, and sometimes dark and disfigured by mannerism. He died at Venice in 1570.

CALISTO DA LODI (or CALIXTUS LAUDENSIS). See PIAZZA.

CALL, JAN VAN, was an artist born, according to Descamps, at Nimeguen in 1655. He is said to have attained considerable proficiency in painting without the help of an instructor. His first attempts were made in copying the landscapes of Jan Brueghel, Paulus Bril, and Willem van Nieulant, and he studied attentively the principles of perspective and architecture. He afterwards travelled through Switzerland to Italy, and, during a residence of some years at Rome, formed an ample collection of designs from the most picturesque views in the environs of that capital. He returned through Germany to his native country, and established himself at the Hague, where he died in 1703. His drawings are more esteemed than his pictures; they are purchased at considerable prices in Holland, where they are found in the choicest collections. It is believed that he occasionally worked in conjunction with Bakhuisen. A series of views from his drawings, chiefly representing scenes on the Rhine, have been published by Schenk. He was also clever as an engraver, his plates being principally landscapes from his own designs.

CALL, JAN VAN, 'the younger,' was a clever designer and painter, the son and pupil of Jan van Call. He was employed in 1748 by the King of Prussia to make water-colour sketches of the battles and sieges in the Flemish wars under Louis XV.

CALL, PIETER VAN, was a son and pupil of Jan van Call the elder, and was born in 1698. He designed good landscapes, some of which he also engraved. His best drawings, however, are his architectural subjects. He died in 1737.

CALLCOTT, Sir AUGUSTUS WALL, an English landscape and marine painter, was born at Kensington in 1779. He was brother of the distinguished musical composer, Dr. Callcott, and in early life was a chorister at Westminster Abbey. He, however, preferred painting to music, and for some time pursued both studies, until the success of a 'Portrait of Miss Roberts,' which he painted under the tuition of Hoppner, in 1799, and which he exhibited, led him to the final choice of painting as his profession. Very little experience, however, showed him that portrait work was not suited to his taste, and from 1803 he devoted himself exclusively to landscape painting. His first efforts were chiefly limited to English coast and river scenery, or to views on the Dutch coast; but after a visit to Italy in 1827 he devoted himself more to Italian landscape; his works, which have a general tendency in the direction of Claude Lorrain, being marked by much taste in their composition. But it must not be inferred that he is to be compared with that master; it would be more correct to say that both looked at nature, and that each succeeded in his own way. His marine pictures please by their tranquillity; all are beautiful in the selection of objects, but they are sometimes cold and monotonous in colour. He was for many years a contributor to the exhibitions of the Royal Academy, of which he was elected an Associate in 1806, and an Academician in 1810. His most successful production in figure painting was his picture of 'Raphael and the Fornarina,' exhibited in 1837. In February, 1827, Callcott married, and shortly afterwards started on a tour through Italy. On his return he took a house in the Mall, and became a fashionable artist. His wife, who was an accomplished woman, assisted him by her literary labours on art subjects. On the accession of Her Majesty, Callcott, who was then one of the favourite artists of the day, received the honour of knighthood. Sir Augustus Callcott died in 1844, regretted by those who knew him, for he was a liberal patron of young artists, and kind and courteous to all. His works are mostly views of English scenery, though he sometimes varied them by producing figure subjects in conjunction with landscape. Some of his best known paintings are:

London.	*Nat. Gall.*	Dutch Peasants returning from Market (*R. A.*, 1834).
,,	,,	Coast Scene — Waiting for the Boats.

London.	*Nat. Gall.*	Landscape with Cattle.
,,	,,	The Wooden Bridge.
,,	,,	The Old Pier at Littlehampton (*R. A.*, 1812).
,,	,,	Entrance to Pisa from Leghorn (*R. A.*, 1833).
,,	,,	Dutch Ferry—Peasants waiting the Return of the Passage Boat (*R. A.*, 1834).
,,	,,	View on the Coast of Holland.
,,	*S. Kensington.*	Italian Landscape.
,,	,,	A Brisk Gale (*R. A.*, 1830).
,,	,,	Anne Page and Slender.
,,	,,	Dort (*R. A.*, 1842).
,,	,,	A Sunny Morning (*R. A.*, 1813).
,,	*Earl of Durham.*	Calm on the Medway.

CALLEJA, Andres de la. See De la Calleja.

CALLET, Alphonse Apollodore, a French historical painter, was born in Paris in 1799. He was the brother of Félix Callet, the architect, and studied under David and Regnaud. He died in Paris in 1831. The Museum of Rouen has by him "The Embarcation of the Pargiotes."

CALLET, Antoine François, a French historical painter, was born in Paris in 1741. He gained the 'Prix de Rome' in 1764 with his 'Cleobis and Biton conducting the Chariot of their Mother to the Temple of Juno,' now in the École des Beaux-Arts, and was made an Academician in 1780, on which occasion he painted a part of the ceiling, representing 'Spring,' in the Gallery of Apollo in the Louvre. He exhibited for a period of nearly forty years, his pictures embracing historical events of his time, and various mythological and allegorical subjects. There are four examples of his work, a series representing 'The Seasons,' on the walls of the Louvre, as well as a 'Triumph of Flora,' which is pleasing and harmonious in tone, in the La Caze Collection at the same place. He also painted the ceiling of the Spinola Palace at Genoa, on which is represented the 'Apotheosis of Ambrogio Spinola.' There are by him at Versailles allegories of the battle of Marengo, the surrender of Ulm, and the battle of Austerlitz, as well as the well-known full-length portrait of Louis XVI. in his coronation robes, of which there is a replica in the Madrid Gallery. This portrait has been engraved by Bervic. Callet belonged to that school of French art of which Vien was the most distinguished representative, and which, by rescuing it from the degeneracy of Boucher, prepared the way for the epoch of David. He died in Paris in 1823.

CALLIAT, Pierre Victor, an architect and etcher, was born in Paris in 1801. He studied under Vaudoyer and Chatillon, and was appointed in 1845 Inspector of Works for the Hôtel-de-Ville, and later for the city of Paris. He died in 1881. He published, amongst other works,

The Hôtel de Ville, Paris, *with* 48 *etched plates;* 1844-56.
The Houses of Paris, built from 1830—1864, *with* 246 *etched plates;* 1850-64.
The Church of St. Eustache, *with* 11 *etched plates;* 1850.

CALLISTO da LODI. See Piazza.

CALLOT, Jacques, a French engraver and draughtsman, was born at Nancy in 1592. He was the son of Jean Callot, who was of a noble family and Herald at Arms for Lorraine. The story of Jacques Callot's early life, as usually given, runs to the effect that his father had intended him for government service, but that his desire for studying the arts was so strong that he ran away to Italy at the age of twelve, and on his being accidentally discovered there by some Nancy merchants, was brought home, only to escape again shortly afterwards with no better success, one of his brothers encountering him in the streets of Turin, and conveying the runaway again forthwith to the parental roof. To the patient and laborious investigations of M. Edouard Meaume we owe the knowledge of one or two facts which bring parts of the above story within the range of probability. That author has discovered that no fewer than four of Callot's brothers became members of religious orders, and he suggests, not without reason, that the impetuous character of the future artist was the cause of his rebelling against the character of the preliminary training which was intended to produce a like result in his case. He has further pointed out that there is ample proof of the existence of an intimate friendship, in spite of some little disparity of years, between Henriet Israel, the son of the court painter to the Duke of Lorraine at that day, and Jacques Callot, as well as of the fact that the lad was getting aid from the counsels of the court painter himself, and some early lessons in the graver's art from the royal engraver, Dumange Crocq. The death of the painter royal in 1603, and the appointment of Bellange, then recently arrived from Italy, to the vacant post, led to the departure of Henriet Israel for Rome. And Rome became naturally enough the point on which the youthful Callot's eyes were fixed when it became a question with him whether he should any further submit to the home treatment which was so irksome to him, or take refuge in flight. At Rome were the treasures of art of which he had heard so much; at Rome was a friend with whom he was sure of a welcome, at whose side he longed once more to place himself. The fact that he made his way as far as Florence in the company of a party of gipsies, the men of the party being, as seems to have been gipsy custom in those good days, armed to the teeth, is well established; and it is equally clear that at that city he worked for some time in the graver's atelier of Canta-Gallina. That artist did him good service in compelling him for a time to moderate his natural tendency for the grotesque by copying from the best masters. But Rome, the goal of his wishes, had not yet been reached, and so, after some months of life in Florence, the boy was away on the march again, and this time reached the Eternal City. It would seem not improbable that his friend Henriet Israel, after giving him a most cordial welcome there, may have sent word to his family of the boy's whereabouts, in order to relieve their anxiety, and thus it may have been arranged for him to travel home under the convoy of the local merchants. It is not quite so easy to suggest the real account of the difficulties that terminated his second attempt to reach Rome. His father's Court influence may have probably enough put the authorities of some of the principal towns on the *qui vive* for the young fugitive, and so a second time have led to his being taken back to Nancy. Eventually his father, finding it the best course to yield to his son's inclination, consented to his going to Italy, and obtained him permission to travel in the suite of the envoy whom the new Duke Henry II. was just sending to the Papal Court. As there exists an early engraving of Callot's of a portrait of Duke Charles painted in 1607, it is probable that the boy's skill was known at Court, and that, in making the above concession, his father yielded to the representation of

persons of note. The embassy quitted Nancy late in the year 1608, Callot being then but sixteen years old.

Arrived at Rome, he studied probably for a time under Tempesta, the master of Henriet Israel and of Claude Deruet, and then under Giulio Parigi; but as his preference for etching and engraving became more decided, he placed himself under the tuition of Philippe Thomassin. He went again to Florence in 1611, in the time of the Grand-Duke Cosmo II., renewed his intimacy with Canta-Gallina, engraved several subjects after Andrea del Sarto, Perino del Vaga, and others, and more especially brought himself into the notice of his future patron, the duke there, by a series of small etchings from his own designs. On the death of the duke he found a protector in Prince Charles of Lorraine, who persuaded him to return to Nancy, having assured him of a position in the service of Henry, the then reigning Duke of Lorraine. He quitted Italy in 1621 or 1622, and settling again in his native town, he developed extraordinary activity, and gradually gained for himself an almost world-wide reputation. It was owing to the great esteem in which his talents were held that he was summoned by the Infanta Clara Eugenia to Brussels to design and engrave the 'Siege of Breda,' and was engaged subsequently by the French monarch, Louis XIII., to execute in the same manner 'The Siege of La Rochelle,' and of 'The Siege of the Isle of Ré.' His views of the Louvre and of the Pont Neuf were taken while he was at Paris engaged upon these works in the year 1629, and there also he had the satisfaction of renewing his old intimacy with Henriet Israel.

He returned to Nancy after no long residence in the capital, and was witness to the siege and capitulation of his native town in 1633. The French monarch called on him to use his skill in drawing and engraving a plate commemorative of the occurrence, as he had done in the case of the other French victories; but Callot desired to be permitted to decline what he considered as celebrating the humiliation of his country. Some of the courtiers, anxious for the possession of such a souvenir, are said to have observed to the artist that there were means of making him comply, to which he replied with much spirit that he would sooner cut off his right hand than employ it in such a work; a speech which, being reported to the king, led him to say that the Dukes of Lorraine were fortunate in the possession of such subjects.

It is said that Callot had determined, in consequence of the annexation of Nancy to France, to retire to Florence, but that he died before carrying his plan into execution. His death occurred at Nancy on the 24th of March, 1635, at the comparatively early age of 43.

There exists a good portrait of Callot, taken by Van Dyck on the occasion of his visiting Brussels, and of this there is a fine engraving by Vorsterman. Several collections possess paintings which have been supposed to have been produced by Callot's hand, but more recent investigation leads to the conclusion that they are in all probability wrongly attributed, and that he did not execute any finished work of that nature. There are sixty-two drawings by him in the Louvre.

His engravings exhibit great fertility of invention and extraordinary variety of style. It is a remarkable fact that many artists who followed him, and who far surpassed him in the technical use of the graver, are comparatively little known, their reputation being completely dimmed by the lustre of that of Callot, in consequence of the absence in their case of his extraordinary powers of imagination. Those of his engravings in which he has confined himself to figures of a small size are the most highly esteemed, as when he attempted to produce figures on a larger scale they were apt to be somewhat heavy, so that the result was less characteristic of his charming power of combining a touch of humour with a photographic grasp of the details of a scene. His etchings are greatly admired. It is true they are seldom brilliant in respect of the arrangement of the lights, but the pose of his figures is highly pleasing, and the work shows a certainty of stroke and a lightness of touch characteristic of a master hand. They are principally done with hard varnish (*vernis de luthiers*), a method of his own invention. In proof of his diligence we are told by M. de Watelet that there existed four different drawings for his celebrated plate of 'The Temptation of St. Anthony.' The number of his plates is prodigious, being over 1400. A full account of them is to be found in M. Meaume's 'Recherches sur la vie et les ouvrages de Jacques Callot,' published 1860. There is a portrait of Callot in the Uffizi at Florence.

The following are his principal plates; some of which are marked with the letters *A. J. C.*, others with the accompanying monogram:

Cosmo III., Grand Duke of Tuscany; oval.
Francis, Grand Duke of Tuscany; oval; scarce.
Charles III., Duke of Lorraine; scarce.
The Marquis de Marignan, General of Charles V.; scarce.
Donato dell' Antella, a Florentine Senator; scarce.
Claude Deruet, painter, and his Son. 1632.
Giovanni Domenico Peri, known as 'Le Jardinier.'
The Murder of the Innocents, engraved at Florence; scarce.
The same subject, engraved at Nancy, with variations.
The Annunciation, with the words *Ecce Ancilla Domini* coming from the mouth of the Virgin; *after Matteo Rosselli*; very scarce.
Christ bearing His Cross; small oval; engraved on silver.
The Crucifixion, with the Virgin, St. John, and Magdalene; scarce.
The Entombment of Christ; *after Ventura Salimbeni.*
The Virgin and Infant, with St. Elisabeth and St. John; *after Andrea del Sarto.*
The Holy Family, with St. Joseph giving drink to the Infant Jesus.
The Little Assumption, called the Assumption with Cherubim.
Another Assumption; oval.
The Triumph of the Virgin; dedicated to the Duke of Lorraine.
St. John in the Isle of Patmos.
The Temptation of St. Anthony; dated 1635.
Another Temptation of St. Anthony, with a River in the middle, and on the right some Devils drinking; very scarce.
The Martyrdom of St. Sebastian; a grand composition.
St. Mansuetus restoring to life the Son of King Leucorus.
St. Nicholas preaching in a Wood.
Jupiter hurling thunderbolts at the Giants; scarce.
Pandora, with the Assembly of the Gods.
The Card-players.
The Punishments. The best impressions of this fine print have a small square tower above the houses on the left, and a little image of the Virgin in an angle of the wall in the middle of the print.
A Woman seated with a Child in her Arms, and another eating Fruit under a Tree; very scarce.
A View of the Louvre, with the Tour de Nesle.
A View of the Pont Neuf at Paris; the companion.

The Parterre of Nancy, with figures walking.
The Garden of Nancy; very scarce.
The Great Fair of Florence, engraved at Florence, 1620; fine impressions of this print are very scarce; in two sheets.
The same subject, engraved at Nancy, called the Fair of Nancy; inscribed *Fe Fiorentiæ et exc. Nancei.*
The Little Fair, called the Players at Bowls, with figures dancing; the best impressions are before the name of *Callot;* scarce.
The Siege of the Isle of Ré; in sixteen sheets.
The Siege of Rochelle; similar.
The Siege of Breda; in eight sheets.
The Tilting, or the New Street at Nancy.
The Life of the Virgin; in fourteen plates, with the title.
The Life of the Virgin; in twenty-seven plates.
Nine plates of devout subjects; *Gloriosissimæ Virginis,* &c.
Eleven of the New Testament, with a title by *A. Bosse;* twelve plates.
Eleven of the Prodigal Son. 1635.
Seven, the Great Passion of Jesus Christ.
Twelve, the Little Passion; the first impressions are very scarce.
The Acts of the Apostles; in twenty-nine plates, executed with the graver in his early time.
Six of the Penitents, including the title by *A. Bosse.*
Sixteen of Christ, the Virgin, the Apostles, &c. 1631.
Sixteen of the Martyrdom of the Apostles, &c.
Four, called the Little Banquets.
Forty-one of the Miracles; entitled *Scelta d' alcuni miracoli,* &c.
Seven of the Seven Mortal Sins.
Eighteen of the Miseries of War; dated 1633.
Seven of the Little Miseries of War; the title by *A. Bosse;* eight plates. 1636.
Fourteen of Military Exercises.
Fourteen of Fantasies; dated 1635.
The Caprices, engraved at Florence.
Varie figure di Iacopo Callot; in seventeen plates.
Balli di Sfessania; in twenty-four plates.
Twenty-five of Beggars; entitled *Capitano de Barôni;* fine.
Twelve of Ladies and Gentlemen in the Dresses of the Mode.

CALLOW, JOHN, an English water-colour landscape painter, was born in 1822. He was an associate of the Water-Colour Society, and died at Lewisham in 1878.

CALOMATO, BARTOLOMMEO, was a painter of the Venetian school who flourished in the 17th century. He was remarkable for his small pictures representing scenes from town and country life, enlivened with figures well composed and graceful in expression.

CALTHROP, CLAUDE, was a brother of the celebrated actor, John Clayton, and a pupil of John Sparkes, and of the Royal Academy where he gained the Gold Medal for historical work. He completed his art education in Paris, and always painted pictures of a dramatic or anecdotal tendency, which interested the public. He died suddenly at the beginning of the year 1893, aged 48.

CALVAERT, DIONYSIUS, also called DIONISIO FIAMMINGO, who may be considered to have been a Bolognese rather than a Fleming, was an eminent painter who was born at Antwerp about 1540. His name was originally written Caluwaert, and is so entered in the Antwerp 'Liggeren' for 1556–57. He had made some proficiency in the art in his own country under Christiaen van Queecborne, when he visited Italy, and came to Bologna possessed of some talent as a landscape painter. To perfect himself in the study of figure drawing, he first frequented the school of Prospero Fontana in 1570, and afterwards became a disciple of Lorenzo Sabbatini, to whom he was of no inconsiderable utility in his works in the Vatican. On leaving Sabbatini he occupied some time in studying the works of Raphael at Rome, and returned to Bologna about 1574, and there established that celebrated school where Albani, Domenichino, and Guido received their first instruction in art, and from which they subsequently passed into that of the Carracci. An excellent colourist, intelligent in perspective, and a correct and graceful designer, he was regarded at Bologna as the restorer of their school, which had at that period fallen into some degree of decadence. There is something of mannerism in his style, and a certain air in the movement of his figures that is strained and awkward. He was an excellent instructor of the youth of his time, and attended to the studies of his pupils with the greatest diligence. He also produced a considerable number of small paintings of sacred subjects on copper for the use of monks and nuns in their cells. Many of his most important works have been engraved. He died at Bologna in 1619, and was buried in the church of the Servites in that city. Most of the churches of Bologna possess paintings by this artist; there are also:

Bologna, *Gallery,* Madonna and Child, with St. Anthony; Christ appearing to the Magdalen; The Flagellation. Florence, *Pitti Palace,* St. Jerome; *Uffizi,* Assumption of the Virgin.

CALVERT, CHARLES, a landscape painter, was born in 1785 at Glossop Hall, in Derbyshire, of which estate his father was at that time agent for the Duke of Norfolk. He began life as a cotton-merchant, but soon relinquished that occupation for the fine arts. His time was much taken up in teaching; but he passed his leisure hours among the lakes, painting both in oil and water-colour. He was instrumental in founding the Royal Manchester Institution, and obtained there the Heywood gold medal for the best oil picture painted by an artist residing within forty miles of Manchester, and also the silver medal for water-colour drawings. He died at Bowness in Westmoreland, in 1852.

CALVERT, EDWARD, painter and draughtsman, was born in Cornwall about 1803. His father was a naval officer, and he himself served for a time as a midshipman. He studied painting under a west-country artist named Johns, married at an early age, and, coming to London, entered the Royal Academy schools. He began work in the capital as an illustrated draughtsman upon wood. His diffidence led him to constantly destroy his blocks and plates, so that impressions from them are very scarce. His admiration for Greek art led him to visit Greece, whence he brought back many studies. A worshipper of Blake, whose acquaintance he had made in his youth, he became the intimate friend of John Linnell, and of his son-in-law, Samuel Palmer. He died on the 14th of July, 1883. Among his prints the most remarkable are perhaps the 'Christian ploughing the Last Furrow of Life,' and the 'Cider Press,' both strongly reminiscent of Blake.

CALVERT, FREDERICK, is known as a contributor to the 'Archæological Journal,' in which he illustrated the tumuli in the Troad, and other antiquities. In 1830 he published 'Picturesque Views in Staffordshire and Shropshire,' with thirty-nine plates. Three water-colour drawings by him are in the South Kensington Museum.

CALVET, Esprit Claude François, a French physician, antiquary, and amateur painter, was born at Avignon in 1728. He founded the Museum Calvet at Avignon, and died in that city in 1810.

CALVI, Giulio, called Il Coronato, was born at Cremona about the year 1570. He was a scholar of Giovanni Battista Trotti, and according to Zaist, in his 'Notizie istoriche de' Pittori Cremonesi,' painted so much in the manner of his master, that his pictures might have been confounded with the inferior works of Trotti, had he not signed them with his name. Paintings by him can be seen at Cremona and at Soncino. He died young in 1596.

CALVI, Lazzaro and Pantaleone. These two painters were the sons of Agostino Calvi, a Genoese painter of no great note, but who was one of the first to abandon the old habit of painting on a gold ground, and work on a basis of oil colours. Lazzaro was born in 1502, and together with his brother Pantaleone, after receiving some instruction from their father, entered the school of Perino del Vaga. Although Pantaleone was the elder brother, he contented himself with unobtrusively contributing to the celebrity of Lazzaro, by an exercise of his powers in the ornamental accessories, which formed no inconsiderable part of the attraction of the works which they executed at Genoa and the different cities of the republic, as well as at Monaco and Naples. Lanzi considers as their principal work the façade of the Palazzo Doria (now Palazzo Spinola), where are represented prisoners, and other figures, in various attitudes, designed in so grand a style, and executed with such fine taste, that it is in itself a school for the study of drawing. This work of the Calvi is mentioned by Lomazzo in terms of the highest praise in his 'Trattato della Pittura.' Their picture of 'The Continence of Scipio,' in the Palazzo Pallavicini, exhibits an acquaintance with the nude which Mengs considered worthy of their master Perino del Vaga, by whom Lanzi suspects they may have been assisted in some of their best works, as he is known to have very liberally accommodated them with his drawings and cartoons. The jealousy or ambition of Lazzaro, irritated by the success of some of his contemporaries, prompted him to the commission of the most horrid crimes. He occasioned the death of Giacomo Bargone, a most promising artist, by poison; and he hired persons to vilify the works of the ablest painters of the time, and to extol his own. It was in the midst of these cabals and atrocities that he was engaged, together with Andrea Semini and Luca Cambiaso, to paint, in the chapel of the Nobili Centurioni, 'The Birth and Life of St. John the Baptist;' and although, in this competition, he exerted his utmost powers, and produced one of his finest works, the preference was given to the performance of Cambiaso, whom Prince Doria accordingly commissioned to execute the frescoes in the church of San Matteo. Lazzaro was so mortified at this that he determined to abandon the art, and he actually became a mariner, and withdrew himself from painting for twenty years. He returned, however, to his profession, which he continued till he was in his 85th year. His last works were for the church of Santa Cattarina, and it is not surprising that, at so advanced a period of life, they were weak, languid, and senile. He died in 1587: his brother Pantaleone died in 1595.

CALZA, Antonio, was a painter of battle-scenes who was born at Verona in 1653. He studied at Bologna under Carlo Cignani, but his genius leading him to paint horses and other animals, and having met with some of the works of Borgognone, he resolved to visit Rome for the purpose of studying under that master, by whose instruction he was greatly assisted. He returned to Bologna, where he painted battle-pieces and landscapes with great success, and had a number of scholars and imitators, his pictures being much in vogue. He died at Bologna in 1714, or, according to Zani, in 1725.

CALZETTA, Pietro, an Italian painter, was the son-in-law of Montagnana, and a disciple of Squarcione. He was engaged at the Santo of Padua in 1466 to paint the chapel of Corpus Christi. In 1470 he restored some works of Stefano of Ferrara in the Santo, and in the same year he contracted to work with Montagnana and Matteo del Pozzo at the decorations of the Cappella Gattamelata in Padua. Up to 1500 he was still employed at the Santo. There is an 'Ecce Homo' by him in one of the chapels of that church. No dates can be given as to his birth or death.

CALZOLARETTO, Il. See Capellini.

CAM, F. van der. See Van der Cam.

CAMACHO, Pedro, was a Spanish painter who, towards the end of the 17th century, executed with one Muñoz some well-coloured pictures from the life of San Pedro Nolasco for the cloister of the convent of Mercy at Lorca. To him, likewise, were attributed some pictures of our Lord's Passion in that convent, and of the Four Great Doctors of the Church in the collegiate church of that city.

CAMARON y BONONAT, José, who was born at Segorbe, in 1730, became director of the Academy of St. Charles at Valencia, in which city he died in 1803. A 'Mater Dolorosa,' by him, is in the Madrid Gallery.

CAMASSEI, Andrea, was a painter and etcher, who was born at Bevagna in 1601. He first studied under Domenichino at Rome, but afterwards followed the school of Andrea Sacchi. He painted both in oil and fresco, and his powers as an historical painter can be seen in many of the public edifices of Rome. His productions are distinguished by a very careful study of nature, and by tender and graceful colouring. Several of his pictures have been engraved by Bloemart. His etchings are now very rare, not more than one or two being known, and are marked *A. C. scolp.* He died at Rome in 1648. Of his works may be mentioned:

Madrid.	*Gallery.*	Obsequies of a Roman Emperor.
Rome.	*Palazzo Rondanini.*	Battle of Constantine with Maxentius.
„	*Baptistery of the Lateran.*	Triumph of Constantine.
„	*La Rotunda.*	Assumption of the Virgin.
„	*Capuchin Church.*	A Pietà.

CAMBIASO, Giovanni, was an artist born near Genoa in 1495, who formed his style from the study of the works of Perino del Vaga and Pordenone in the Palazzo Doria at Genoa. He devoted much time to the study of anatomy, and is said to have been the author of the method adopted in designing whereby the human body is divided into small squares in order to give the correct proportions in foreshortening. He is thought to have lived to an advanced age, but the date of his death is uncertain.

CAMBIASO, Luca, known as Luchetto da Genova and as Luchino, the son of Giovanni Cambiaso, was born at Moneglia near Genoa in 1527.

He received his first instructions in art from his father. Born with the genius of a painter, he soon outstripped his instructor; and when he was fifteen, produced works that had the appearance of maturity, and sufficiently indicated that he would prove one of the most distinguished painters of his country. It was to his friend Castelli, in conjunction with whom he painted many large works, that he was indebted for the correction of his early faults of style, and for most valuable instruction in colouring and perspective. It was the advice also of the same good friend that led him to a closer study of nature, and that greatly improved his taste. He visited Florence and Rome, where he increased his natural conception of grandeur by contemplating the works of Michelangelo and Raphael. In his first performances he appears to have been led away by the ardour and vivacity of his genius, and his early works have something of the extravagant and gigantesque. It was usual for him to paint, both in oil and in fresco, without having prepared either drawing or cartoon; he is also said to have painted with great rapidity, and often with both hands at once. In his better time he checked this impetuosity, and it was in the middle of his life that he produced his most esteemed works, which for transparency of colouring and for gracefulness of pose have been considered far superior to those of his contemporaries. His picture of 'The Martyrdom of St. George,' in the church dedicated to that saint, is considered by some as his best performance, from the admirable expression in the head of the martyr, the breadth of the composition, and the judicious management of the chiaroscuro; but others prefer his 'St. Benedict,' and 'St. John the Baptist,' at Rocchettini. Another of his finest efforts is the 'Rape of the Sabines,' at the Palazzo Imperiale, at Terralba, near Genoa. Everything pleases in this work: the sumptuous architecture, the beauty and spirit of the horses, the modest reluctance of the women, the impassioned ardour of the men, and the appropriateness of the minor accessories. Mazzolari says this extraordinary work was executed in fifteen months, and thinks that it was impossible for the painter to have produced it in that time without assistance. It is said that Mengs, on seeing this picture, declared he had seen nothing out of Rome that approached so near to the beauty of the Loggie of the Vatican.

Having the misfortune to lose his wife, and being unable to obtain the papal permission to marry her sister, Cambiaso allowed the disappointment to prey on his mind till he became melancholic. It is believed that it was with the hope of inducing the Spanish monarch to bring about his wish that he readily accepted in 1583 a proposal to go to Spain to complete some paintings left unfinished by his friend Castelli, who had recently died. There he was employed by Philip II. in the Escorial, where he painted a variety of works, and especially the ceiling of the choir, representing 'The Assemblage of the Blessed,' an immense composition, which is highly applauded by Lomzzo. Cambiaso died, as commonly believed, from continued disappointments, at the Escorial in 1585.

Besides the works previously alluded to, specimens of this artist's paintings may be seen at Naples, and at the convent of the Augustines at Pontre Moli:

Berlin.	*Gallery.*	Charity.
Bologna.	*Pinacoteca.*	Birth of Christ
Dulwich.	*Gallery.*	Venus and Cupid.
Florence.	*Uffizi.*	Madonna and Child.
"	"	His own Portrait.
Hague.	*Gallery.*	Holy Family.
"	"	Birth of the Virgin.
Madrid.	*Gallery.*	Holy Family.
"	"	Sleeping Cupid.
"	"	Lucretia.
Milan.	*Brera.*	Adoration of the Shepherds.
Munich.	*Pinakothek.*	Portrait of an Old Man.

His drawings hold high rank in the portfolios of collectors. There are also some wood engravings, marked with the accompanying monogram, which are ordinarily attributed to him; but it is scarcely possible that he did more than furnish the design.

CAMBIASO, Orazio, was the son and scholar of Luca Cambiaso, whom he accompanied to Spain. After the death of his father, Philip II. continued to employ him, and settled on him a liberal pension.

CAMBON, Charles Antoine, a French scene-painter, was born in Paris in 1802. He was a pupil of Ciceri, and acquired much celebrity by his theatrical decorations, many of which were real masterpieces. He died in Paris in 1875.

CAMDEN, Sampson, was a portrait painter who flourished about 1540. He was the father of William Camden, the antiquary.

CAMERATA, Giuseppe, an Italian miniature painter and engraver, was born at Frascati or at Venice in 1718. He was the son of G. Camerata, a painter of some reputation, and studied under Gregorio Lazzarini. He learnt the use of the graver from Giovanni Cattini, and after visiting Vienna in 1742, was in 1751 invited to Dresden, to assist in engraving the plates for the Dresden Gallery, and was there made principal engraver to the Court. He visited Italy again in later life, and subsequently came to Munich, where he settled for a time in 1763. He afterwards became professor in the Academy at Dresden, where he died in 1803. He was an engraver of some talent, but his work is not considered to be of a very high class. We have by him several plates from his own designs, as well as among other works the following:

PORTRAITS.

Marco Foscarini, Doge of Venice.
Simone Contarini, Procurator of St. Mark.
Sebastiano Bombelli, the painter.

SUBJECTS FROM THE DRESDEN GALLERY.

The Parable of the Talents; *after Domenico Feti.*
The Parable of the Lost Piece of Silver; *after the same.*
The Parable of the Prodigal Son; *after the same.*
David, with the Head of Goliath; *after the same.*
The Infant Bacchus; *after the same.*
The Holy Family; *after Giulio Cesare Procaccini.*
St. Roch succouring the Plague-stricken; *after Camillo Procaccini.*
St. Roch distributing Alms; *after Annibale Carracci.*
The Assumption of the Virgin; *after the same.*
The Adulteress before Christ; *after B. Biscaino.*
The Chastity of Joseph; *after S. Cantarini.*
The Old and New Testament; *after A. Vaccari.*
The Magdalene; *after Pompeo Batoni.*
A half-length figure, with a beard; *after Dietrich.*
Another half-length, the companion; *after the same.*
The Magdalene; *after Van der Werf.*

CAMERINO, Girolamo (di Giovanni) di, is generally supposed to be the son of Giovanni Boccati, and is the known painter of an altar-piece at Santa Maria del Pozzo in Monte San Martino, near Fermo, that is signed and dated 1473, and represents the 'Madonna and Child, and four Angels, between SS. Thomas and Cyprian.'

CAMERINO, JACOPO DA, a Franciscan monk, who assisted Turrita with the mosaics in the church of San Giovanni in Laterano, is known to have worked from 1288 to 1321. His compositions are in a style similar to that of Cimabue.

CAMILO, FRANCISCO, was, according to Palomino, the son of Domenico Camilo, a Florentine who had settled in Spain. He was born at Madrid in 1610, and was a scholar of Pedro de Las Cuevas, whom his widowed mother had married. He proved a reputable painter of history, particularly in his colouring, which is sweet and tender. His best work is 'The Communion of St. Mary of Egypt,' painted for the high altar of the church of the Capuchin convent at Alcalá de Henares, but now in the Museo Nacional at Madrid, where there are likewise twelve other pictures by him. Nearly equal in merit are his 'St. Charles Borromeo,' in the church of the Minorites at Salamanca, and his 'Descent from the Cross,' in San Justo at Segovia. But his most celebrated picture is the 'Nuestra Señora de Belem,' in the church of San Juan de Dios, at Madrid, which Palomino emphatically says is "without limit in perfection." He died at Madrid in 1671. In the palace of Buen Retiro at Madrid, are his portraits of the Spanish kings, and fourteen frescoes representing subjects taken from Ovid's 'Metamorphoses.' The Hermitage at St. Petersburg has an 'Assumption of the Virgin' by him. Francisco Ignacio was the best of his many pupils.

CAMINADE, ALEXANDRE FRANÇOIS, a painter of historical subjects and portraits, as well as a lithographer, was born in Paris in 1783. He studied in the schools of David and Mérimée, and visited Rome. His works did not show any great power, but their pleasing colouring and correctness of drawing caused them to meet with a ready reception. There are many examples of his work at Bordeaux, and at Versailles, where he died in 1862.

CAMLIGUE, —, a French engraver, unnoticed by Basan, flourished towards the close of the 18th century. He engraved the plate of 'Le Pari gagné' in Rétif de la Bretonne's 'Monument du Costume,' published in 1789, as well as some of the plates in the smaller edition of the same work.

CAMMAS, LAMBERT FRANÇOIS THÉRÈSE, a French painter, architect, and engineer, was born at Toulouse in 1743. He was instructed in the rudiments of art by his father, Guillaume Cammas, an architect of repute, who designed the façade of the Hôtel-de-Ville at Toulouse. He afterwards went to Rome, where in 1770 he became professor at the Academy of St. Luke. On his return to France he protested against the bad taste which had disfigured the majestic outlines of the noblest churches with mean and ridiculous ornaments, and made numerous designs for the restoration of almost all the religious edifices of the city of Toulouse. Cammas died in that city in 1804. His picture representing 'Louis XVI. recalling the Parliaments exiled during the reign of Louis XV.' is in the Museum of his native city.

CAMPAGNOLA, DOMENICO, was born at Padua about 1482, and worked there in the earlier half of the 16th century. Brought up in the school of Titian, Domenico soon attained a proficiency that even roused the jealousy of his master. At Padua his fresco paintings in the Scuola del Santo lose little of their merit by a comparison with the works of his admirable instructor, and in his oil pictures in the Scuola del Carmine he sustains the contest with him even more equally. In the compartments of the ceiling, in which he has represented the Evangelists and other Saints, he appears (says Lanzi) to have aspired to a grandeur above Titian, and to have drawn the nude figure with a more daring and unrestrained outline. An 'Adam and Eve' by him is in the Pitti Palace, Florence. Ridolfi speaks highly of his merit as a painter of landscapes, which he says are in the fine style of Titian, and little inferior to those of that master. A large number of them have been engraved by Corneille.

Domenico Campagnola holds an eminent rank as an engraver, and his etchings are executed in a style that shows the hand of a master. The following is a list of prints by him, but it is curious that by far the larger part of them bear the same date, viz., 1517; on some is seen his name in full, on others it is abbreviated thus: ·DO. or ·DO. ·CAP. or ·CAMP.

Christ healing the Sick Man at the Pool of Bethesda.
The Resurrection of Christ.
The Descent of the Holy Spirit on the day of Pentecost.
The Assumption of the Virgin.
The Madonna seated with the Infant in her arms under a Tree, with St. Catharine kneeling on her left, and a graceful Female holding a Banner on her right.
The Decollation of a Female Saint.
A Youth in a standing posture, with a Reed Pipe, leaning against a Tree, and on the left an old Man, in the habit of a Warrior, with a Dog at his feet.
A Combat of naked Men on Foot and on Horseback, in a Wood.
St. Jerome seated naked at the entrance of a hut, with the Lion at his feet.
Twelve Children dancing. The design of this piece is attributed by Passavant to *Titian*.

There also exist a few woodcuts which bear the name of Domenico Campagnola.

CAMPAGNOLA, GIULIO, a painter and engraver, was born at Padua in 1481. He excelled in miniature, and also painted pictures in oil that approached the modern style. We have by this artist a fine plate after Giovanni Bellini, representing 'St. John the Baptist holding a Cup.' It is deserving of remark that this print is engraved in a peculiar manner for the time. The background is expressed by dots, apparently executed with a punch, and the outline of the figure is put in with a deeply-engraved stroke, and finished within with dots. The execution of this plate affords a reasonable presumption that this style of engraving, known as *opus mallei*, which has been generally considered of modern date, is of some antiquity. Among other plates may be mentioned 'Ganymede,' engraved in the manner of Marc-Antonio, and two others executed with extraordinary minuteness and care, viz., 'An aged Shepherd, reclining, holding a flute,' and 'The Astrologer' (1509). Another specimen, executed with the dry point, represents a nude female reclining on a bank beneath some foliage, and recalls the style of Giorgione. Bartsch and Passavant together enumerate sixteen engravings by Giulio Campagnola, most of which are from the designs of the great masters of the Venetian school, especially Giovanni Bellini and Giorgione. This artist has been the subject of much discussion, and some acrimonious controversy. See Zani's 'Enciclopedia,' part I. vol. v., Ottley's 'Inquiry into the Origin and Early History of Engraving,' Passavant's 'Peintre-Graveur,' v. 162—167, and Galichon's Life of him published in 1862.

CAMPAGNOLA, J. J., is thought by Passavant

to be the name of the master by whom we have two engravings marked *I. I. CA.* They represent 'The Nativity' and 'St. Ottilia,' the latter, which is somewhat in the style of Benedetto Montagna, having the monogram reversed. He flourished early in the 16th century, and was possibly of the same family as Domenico and Giulio Campagnola; but while they belonged to the Venetian school, his style is that of the school of Padua as formed by Mantegna.

CAMPALASTRO, Lodovico, was a painter of Ferrara, in which city there are several of his works: in the church of San Crispino, 'The Nativity,' 'The Repose in Egypt,' and 'The Adoration of the Magi;' and in San Lorenzo, 'St. Francis of Assisi.'

CAMPAÑA, Pedro. See De Kempeneer, Pieter.

CAMPANA, Pietro, an Italian engraver, was born at Soria in 1727. He learned the use of the graver from Rocco Pozzi, and lived the greater part of his life at Rome and Venice. He died in 1765. We have the following prints by him:

St. Francis of Paola; *after Seb. Conca.*
St. Peter delivered from Prison; *after Mat. Preti.*
Portrait of Pietro da Cortona; from a picture in the *Florence Gallery.*
Portrait of Bernardino Barbatelli, called Poccetti.

CAMPANA, Tommaso, was a Bolognese painter who flourished between 1620 and 1640. He was originally a pupil of the Carracci, but afterwards followed the style of Guido Reni. In the church of San Michele in Bosco, at Bologna, are two paintings by him representing scenes from the life of St. Cecilia.

CAMPANELLA, Agostino, was a native of Florence, who flourished about the year 1770. He engraved several plates representing historical and Biblical subjects. They are executed with the graver in a neat style, but the drawing is not very correct.

CAMPANELLA, Angelo, born at Rome about the year 1748, was a painter and engraver, and studied art under Volpato. He engraved the statues of the twelve apostles which are in the church of St. John Lateran; and some of the plates for Gavin Hamilton's 'Schola Italica,' one of which is 'The Presentation in the Temple,' after Fra Bartolommeo. He died about the year 1815. Others of his engravings are:

Christ with the Disciples at Emmaus; *after Raphael.*
The Massacre of the Innocents; *after the same.*
Psyche and Cupid; *after the same.*

CAMPBELL, Charles William, an English engraver in mezzotint, was born at Tottenham, July 13, 1855. In 1870 he entered the office of his father, an architect and surveyor, and stayed there until 1878. In the meanwhile he studied Ruskin and practised drawing so far as his means and leisure would allow him. Finally he was intrusted by Mr. Burne-Jones with his picture of the 'Birth of Galatea,' to be scraped in mezzotint. The plate was published early in 1886, and was followed by an 'Ophelia,' from his own design, and 'Pan and Psyche,' again after Burne-Jones. All three were pure mezzotint, without adulteration by any other process. Campbell also scraped a mezzotint of Miss Ellen Terry from life, and at his premature death, which occurred on May 31, 1887, left several plates in various stages of completion.

CAMPBELL, J., was probably a native of Scotland. He flourished about the year 1754, and engraved a few plates after Rembrandt, in which he imitated the style of that master with considerable success.

CAMPER, Petrus, born at Leyden in 1722, was a celebrated professor of anatomy and surgery, and an amateur painter. He succeeded in copying the works of Carlo Lotti and other Italian masters, as also those of Honthorst. He took lessons from Karel de Moor, and produced some cabinet pictures in the manner of that master; but most of his productions have the marks of imitation rather than originality. He published a work very useful to young students in painting. He produced also a few etchings, and displayed a good deal of talent in the application of his knowledge of drawing to the purposes of his profession. He died at the Hague in 1789.

CAMPHUYSEN, Dirk Raphaelsz, who was born at Gorcum in 1586, is recorded as a painter of landscapes with wild animals, ruins, and cottage interiors. Yet some authorities say that he never practised the art of painting, and that works catalogued as his are by his son Govaert Camphuysen. Two moon-light subjects, in the style of Van der Neer, in the Dresden Gallery, signed R. Camphuysen, are given in the catalogue to Dirk Raphaelsz: but it is more probable that they are by the hand of Raphael Camphuysen, a brother of Dirk, who was born in 1598. Dirk Camphuysen died at Dokkum in 1627.

CAMPHUYSEN, Govaert, who was born at Gorcum in 1624, made a citizen of Amsterdam in 1650, and died in that city in 1674, was an animal painter, whose style was influenced by Paulus Potter. A painting in the Dulwich Gallery of 'Peasants with cows before a cottage,' with a forged signature of Paulus Potter, is attributed to Camphuysen; in the Rotterdam Museum is a picture of 'Peasants before an Inn,' signed G. Camphuijsen; the Brussels Gallery has an 'Interior of a Farm,' signed with his name and dated 1650; and a painting of 'Peasants and Cattle before an Inn' in the Cassel Gallery is also attributed to him. In the Hermitage, St. Petersburg, are two Interiors of Cow-sheds, both bearing his signature. Govaert Camphuysen's works are scarce; probably some of them are known as paintings by Paulus Potter; and others are attributed to his father, Dirk Raphaelsz.

CAMPI, Cavaliere Antonio, the son of Galeazzo Campi, was born prior to 1536. He was an architect, sculptor, painter, and engraver. He received his first instructions from his father, and then entered his brother Giulio's workshop. He followed the style of Correggio, and painted several frescoes and pictures for the churches of Milan and Cremona, some of which have been engraved by Piccioni and Agostino Carracci. He and his brother Vincenzo Campi went to Spain in 1583, and painted for Philip II. at the Escorial. He also wrote a 'History of Cremona,' for which he engraved the topographical plan. He died about 1591. A 'St. Jerome' painted by him for Philip II. is in the Madrid Gallery, and in the Brera at Milan is a 'Madonna and Child,' which was formerly in Santa Barbara in that city.

CAMPI, Bernardino, was born at Cremona in 1522, and was probably a member of the Campi family, whose works are often met with in the churches of Lombardy. He was intended for the profession of a goldsmith, but on seeing the copies of two of the tapestries designed by Raphael, which

had been copied by Giulio Campi, he determined to change his pursuit, and to study painting under his relative. He remained with Giulio some time, but afterwards went to Mantua, where he frequented the school of Ippolito Costa. Before he had reached his twentieth year he had already exhibited considerable pre-eminence in art. He studied the works of Giulio Romano, Titian, Correggio, and Raphael, and aimed at combining the individual excellences of those masters in a style of his own. His great work in the cupola of San Sigismondo bears evident trace of his having greatly profited by his acquaintance with the works of Correggio. He has here represented the assemblage of the saints and blessed of the Old and New Testament, each with their appropriate symbols. This work is of stupendous dimensions, and though the figures are seven braccia in height, such is his judicious management of the point of view that they only appear to be the size of nature. He completed this great work in the surprisingly short period of seven months. Other examples of his work are to be seen at Milan, Pavia, and Piacenza. In 1584 he published a work on painting. He had several pupils, among whom was Sofonisba Anguisciola. He died at Reggio about 1592, and was buried in the church of San Prospero, where he left some unfinished frescoes. The following of his paintings are preserved:

Cremona.	*S. Sigismondo.*	St. Cecilia; St. Catharine; the Prophets; Children—*frescoes (cupola of choir).*
„	*S. Domenico.*	The Nativity.
Milan.	*Brera.*	Descent from the Cross.
Paris.	*Louvre.*	Mater Dolorosa.

CAMPI, Galeazzo, was born at Cremona about 1475, and died there in 1536. He appears to have been a pupil of Boccaccino. Paintings by him are to be found in the churches of San Sigismondo, San Sebastiano, and Sant' Agata, in Cremona. A curious painting dated by him 1515, and representing 'The Resurrection of Lazarus,' with Christ and the apostles Peter and Paul on one side of the grave, whilst Lazarus the beggar with two dogs stands on the other side, and formerly in the church of San Lazzaro, Cremona, is now in the possession of Canon Bignami, at Castel Maggiore. His are also:

Cremona.	*Palazzo.*	Christ in Benediction.
„	*Municipio.*	Virgin and Child, with three Saints.
Florence.	*Gallery.*	His own Portrait.

CAMPI, Giulio, the eldest son of Galeazzo Campi, was born at Cremona in 1500. In 1522 he was studying under Giulio Romano at Mantua as an architect and modeller, but he afterwards studied painting from the various old masters. His earliest work in Cremona was four large pictures representing 'The Martyrdom of St. Agatha,' which are in the church of Sant' Agata. He next painted for the high altar of the church of San Sigismondo, outside Cremona, a votive altar-piece, representing 'The Virgin and Child, with Saints,' and the figures of Count Francesco Sforza and Bianca Maria Visconti. This picture has been engraved by Ghisi. In 1527 he painted the altar-piece of 'The Virgin and Child, with SS. Celsus and Nazarus,' for the church of Sant' Abbondio. This is his finest work, and is characterized by a faithful rendering of the colouring of the Venetian school. He decorated the council-chamber of Brescia with eight large frescoes representing 'The Labours of Hercules,' which have likewise been engraved by Ghisi. His constant aim seems to have been to secure a free handling in his drawing, a principle he learnt from Giulio Romano, and to combine with it the feeling of Correggio and the colouring of Titian and Pordenone. Milan, Cremona, and Mantua, all possess paintings by him. He died in 1572. Noticeable among his works are:

Cremona.	*S. Margherita.*	Several altar-pieces and frescoes.
„	*S. Sigismondo.*	Descent from the Cross.
Mantua.	*S. Girolamo.*	The frescoes in the Cupola.

CAMPI, Vincenzo, the third son of Galeazzo Campi, was born at Cremona before 1532, and received instruction from his brother Giulio. He worked constantly in conjunction with his brothers, and his colouring very much resembles that of those artists, but his design was much poorer. One of his best performances is considered to be 'The Descent from the Cross,' in the cathedral at Cremona, but his chief merit was in painting portraits and still-life. In 1583 he joined his brother Antonio in a visit to Spain, where they both worked for Philip II. at the Escorial. His death occurred in 1591. Two pictures by him—one a Woman with fish, the other a Woman with fruit—are in the Brera at Milan.

CAMPIDOGLIO, Il. See Pace, Michelangelo.

CAMPIGLIA, Giovanni Domenico, an Italian painter and engraver, was born at Lucca in 1692. He studied at Florence under Tommaso Redi and Lorenzo del Moro, and at Bologna attended the school of Gioseffo dal Sole. He painted some historical subjects at Florence, and several portraits, among which was his own, which is placed in the Gallery. He particularly excelled in drawing after the antique marbles, and was much employed at Rome and Florence in making drawings for the engravers. According to Nagler he died in 1768. He etched several plates after his own designs, and among others the following portraits of artists:

Giovanni Domenico Campiglia.
Giovanni Lorenzo Bernini.
Giulio Romano.
Salvator Rosa.
Leonardo da Vinci.
Giovanni Antonio Bazzi.

CAMPILIUS, Bernardino, was a very inferior follower of Lo Spagna at Spoleto. His name is written beneath a fresco of 'The Virgin adoring the Infant,' on the Piazza San Gregorio, at Spoleto, and bears the date of 1502. No further information can be given of his birth or death.

CAMPIN, Robert, 1375—April 26, 1444. It is not known where he was born or where he learned his art, but he was already a free master in 1406, in which year he painted a picture for the widow of the sculptor James Braibant. He acquired the right of citizenship by purchase on December 29, 1410. His wife, Elisabeth de Stochem, was seven years his senior. His conduct was by no means edifying. In 1428 he was fined 20*l.*, sentenced to make a pilgrimage to Saint Giles, and debarred from holding any civic office. In July 1432 he was banished from the city for a year on account of his dissolute life, but at the intercession of Jacqualine of Bavaria, Countess of Hainault, this was on October 26 commuted to a fine of 50*s.* Notwithstanding all this, he was constantly employed by the municipal authorities on mural and decorative paintings. In 1428 he executed a

painting in oil-colours and gold with the figures of Saint Piat, Saint Eleutherius, the King, Queen, and Dauphin and others. In 1438 he drew cartoons for mural paintings, representing episodes in the life of Saint Peter; he was paid 8*s.* for these designs, which were executed by Henry de Beaumetiel in the chapel of Saint Peter. Campin was the master of two celebrated painters: Roger De la Pasture (van der Weyden) and James Daret. No painting can be attributed to him with certainty, but he was probably the painter of a panel representing the blossoming of Saint Joseph's rod, and the marriage of the B. Virgin in the Prado Museum, Madrid. W. H. J. W.

CAMPINO, Giovanni, was born at Camerino about 1590. He constitutes a remarkable, if not a solitary, instance of an Italian going out of his own country to study painting. Sandrart, however, assures us that he went to Antwerp, and placed himself under Abraham Janssens, with whom he remained some years, then returned to Italy and studied the works of Caravaggio, whose style of painting greatly resembled that of his Flemish instructor. He painted some pictures at Rome with sufficient success to procure him an invitation to the Spanish Court, where he was employed by the king. He died there in 1650.

CAMPION, Charles Michel, a French amateur by whom we have several plates, was born at Marseilles in 1734, and died there in 1784. Some of his plates are executed with the graver, and some are etched; amongst them are the following:

Aignan Thomas Desfriches; *after Cochin.*
François de Regny; *after the same.*
Cardinal Commandon; *C. C.*
M. de St. Amand; *after Mlle. Loir.*
Madame de Guillonville.
The Four Seasons; *after Desfriches.*
Views of the Harbour and Town of Antibes.
View of Meung-sur-Loire.
Views on the banks of the Loire.
Views on the banks of the Loiret.

CAMPION, Charles Philippe, Abbé de Tersan, brother of Charles Michel Campion, was born at Marseilles in 1736. He engraved several portraits of no great merit, and formed a large collection of books, prints, medals, and antiquities, which were sold after his death, which occurred at Paris in 1819. Among his engravings may be mentioned two portraits of Montesquieu, and those of N. de Verri, Sauveur-Morand, Alexis Clairaut, the mathematician, and the Cardinal Prince Louis de Rohan.

CAMPION, George B., a water-colour landscape painter, was one of the earliest members of the Institute of Water-Colour Painters, having been elected in 1837, and was a frequent contributor to the exhibitions of that society. 'Olden Times' and 'Gathering Orach,' both exhibited at the Institute in 1869, are fair specimens of his art. He was for some time drawing-master at the Military Academy, Woolwich; but afterwards retired to Munich, where he died in 1870, at the age of 74. He was the author of 'The Adventures of a Chamois Hunter,' and he also wrote some notes on German art for the 'Art Journal.'

CAMPIONE, Isidoro da. See Bianchi.

CAMPO, Juan, a Spanish painter, was born of humble parentage at Ita in 1530. After enduring great privation he journeyed to Toledo, and solicited permission to enter the studio of Francisco de Comontes, where he made good progress. One day Don Geronimo de Corella, who had been appointed Bishop of Comayagua in Central America, visited the studio of Comontes, and in the master's absence was received by the pupil, who confidentially told the prelate that on account of his debts he should be obliged to leave the country or go to prison. The bishop thereupon offered to take the painter with him to America to decorate the churches, only upon the condition that he should, when able, pay his debts. Campo left Spain in 1557, and appears to have painted a considerable number of works, which have been highly praised by travellers, but are totally unknown in Europe. In less than twenty years he had paid all his creditors and acquired a small fortune, with which he was about to return to his native country, when he was attacked by sudden illness, from which he died. His early works, which may be seen in Spain, are imaginative in design, but weak in colour.

CAMPOLARGO, Pedro de, was a Spanish painter of some repute in Seville in 1660, whose engravings are held in higher estimation than are his paintings.

CAMPOLO, Placido, according to Hackert, in his 'Memorie de' Pittori Messinesi,' was born at Messina in 1693. He studied at Rome under Sebastiano Conca, where he was more indebted for his advancement to his designs from the antique marbles, and his contemplation of the works of Raphael, than to the precepts of his instructor. On his return to Sicily he distinguished himself as a historical painter, particularly in fresco. One of his principal works is the ceiling of the Galleria del Senato, at Messina, which is admired for the ingenuity of the composition and the correctness of the design. He died of the plague in the fatal year 1743.

CAMPROBIN, Pedro de, was a Spanish painter of animals, fruit, and flowers, who flourished at Seville about 1660. His flower-pieces are to be seen in several churches in Andalusia; those which he considered his best are signed *Pedro de Camprobin Pasano fecit.*

CAMRADT, Johan Ludvig, who was born at Copenhagen in 1779, and died at Hilleröd in 1849, painted flower-pieces.

CAMUCCINI, Vincenzo, a historical painter, was born at Rome in 1773. He received his first instruction from his brother Pietro, who was a restorer of pictures, and also from Borubelli, an engraver of moderate ability; but he afterwards became a pupil of Corvi, and for some years devoted himself to the study of Andrea del Sarto, Raphael, Domenichino, and other great masters. When twenty-four years of age he produced his great picture of 'The Death of Cæsar,' which was much admired. Soon afterwards, the arrival at Rome of the great French artist David excited Camuccini's emulation, and he undertook to produce a series of pictures on subjects taken from the history of ancient Rome, and painted in the classic manner. Among these were:

Horatius Cocles.
The Departure of Regulus for Carthage.
The Continence of Scipio (*in the Palazzo Reale, Naples*).
The Death of Virginia. („ „ „ „).
The Death of Cæsar. („ „ „ „).

He also painted:

The Incredulity of St. Thomas (*in mosaic, in St. Peter's, at Rome*).
The Presentation in the Temple (*in San Giovanni, at Piacenza; esteemed one of his finest works*).
The Death of the Magdalen.
The Entombment (*painted for Charles IV. of Spain*).

The Apparition of Christ in Limbo (*painted in* 1829 *for the Association of the Patriotic Friends of Art of Prague*).
Mission of the Benedictine Monks to England. 1833.
The Conversion of St. Paul (*a colossal picture executed in* 1834 *for the Basilica of San Paolo fuori le Mura at Rome*).

These serious subjects he diversified with a 'Betrothal of Psyche,' and, jointly with Landi, he painted, in fresco, the ceiling of the Torlonia Palace. As regards composition and design, Camuccini in these works is considered by his fellow-countrymen to have been entitled to stand in comparison with the great masters of painting of the later period of the Revival; but in colouring he is admitted to have been very deficient. As a portrait painter he attained considerable eminence; amongst the best he produced are those of

Pope Pius VII. (*now in the Gallery at Vienna*).
The Duke de Blacas, Ambassador from France at Rome.
The King of Naples, and the Queen of Naples.
The Countess Schouvaloff, and the Countess von Dietrichstein. 1829.

Several of his works have been engraved by Bettelini, and some have been lithographed by Scudellari, and published under the title of 'I Fasti principali della Vita di Gesù Cristo,' with text in Italian and French, at Rome, in 1829. Camuccini was appointed inspector-general of the Museums of the Pope, and of the Factory of Mosaics, and director of the Neapolitan Academy of Rome. He was a member of the Institute of France, and during some years president of the Academy of St. Luke. Pope Pius VII. conferred upon him the title of Baron, with hereditary succession, and the Emperor Francis I. the order of the Iron Crown. He died at Rome in 1844. But it was not merely as an artist that Camuccini was distinguished. Recognized as a man of superior taste, and having amassed a considerable property, he expended no small portion of his wealth in the purchase of a fine collection of pictures and other objects of art. On this collection coming to be sold, in 1856, the greater portion of the pictures, upwards of seventy in number, were purchased by the Duke of Northumberland, who removed them to Alnwick Castle. They consist principally of the works of the Italian masters living in the 16th and 17th centuries, with some specimens of an earlier date, and a few others of the Dutch and Flemish painters of the 17th century. One by Raphael, known as 'The Madonna with the Pink,' is the most noted of them.

CAMULIO, Bartolommeo di, flourished at Genoa in the middle of the 14th century. A Madonna painted by him, in the year 1340, is in the Palermo Gallery.

CAMUS. See Duval le Camus.

CANAL, Antonio, commonly called Canaletto, was born at Venice in 1697. He was the pupil of his father, Bernardo Canal, who was a decorator and scene painter. Antonio first confined his attention to theatrical decorations, but in 1719 went to Rome, where he spent some time in drawing and copying the antiquities of that city and its vicinity. Returning to his birthplace, he exclusively occupied himself in producing views of Venice, which for their great truth to nature, and for their extraordinary effect, perspective, and colour, met with an immense success, and are still most highly esteemed. The figures in his views are almost all painted by Giovanni Battista Tiepolo. In 1746 Canaletto visited London, and remained two years, during which time he painted many of its most striking views. It is commonly thought that he was the first artist who used the camera lucida for his pictures. The principal public and private galleries of Europe possess examples by this master; but his works must not be confounded with those of his nephew, Bernardo Bellotto, who is also called Canaletto. His finest works are at Berlin, Dresden, London, Munich, Paris, and Vienna. Many of Antonio's paintings have been engraved by Vicentino, and he himself has etched thirty-one plates of 'Views in Venice.' His death occurred in that city in 1768. The following are his principal works:

Bergamo.	*Ac. Carrara.*	A View of Venice.
Berlin.	*Gallery.*	View of Santa Maria della Salute, Venice.
"	"	View of the Doge's Palace, Venice.
"	"	View of the Dogana, Venice.
Darmstadt.	*Gallery.*	Venetian Scene.
Dresden.	*Gallery.*	Views in Venice (*six*).
Florence.	*Uffizi.*	The Ducal Palace, Venice.
"	"	The Rialto, Venice.
Frankfort.	*Städel Coll.*	Venetian Scenes.
Hampton Ct.	*Palace.*	The Colosseum at Rome.
Isleworth.	*Syon House.*	View of Northumberland House.
London.	*Nat. Gall.*	View in Venice.
"	"	The Grand Canal, Venice.
"	"	The Scuola di San Rocco (*with figures by Tiepolo*).
"	"	Regatta on the Grand Canal.
"	"	The Piazzetta of St. Mark, Venice, from the Quay.
London.	*Nat. Gall.*	Ducal Palace and Column of St. Mark, Venice.
"	"	Eton College. 1746.
"	"	On the Canal Reggio, Venice.
"	"	San Pietro di Castello, Venice.
"	*Soane Mus.*	View on the Grand Canal, Venice.
"	*Montagu Ho.*	View of Whitehall.
"	*Dudley Ho.*	View in Venice.
"	*Devonshire Ho.*	View in Venice.
"	*Wallace Gall.*	Twenty pictures by him and his nephew, the Grand Canal being a fine and notable work by Canale.
Munich.	*Pinakothek.*	Views of Venice.
Naples.	*Museum.*	Twelve Views of Venice.
Paris.	*Louvre.*	View of Santa Maria della Salute, Venice.
Petersburg.	*Hermitage.*	Reception of Count Gergi at Venice.
"	"	The Marriage of the Doge with the Adriatic.
Rome.	*Ac. di S. Luca.*	A Scene.
Turin.	*Pinacoteca.*	View in Venice.
Venice.	*Accademia.*	Portico of a Palace.
"	*Museo Correr.*	The Grand Canal, Venice.
Vienna.	*Gallery.*	Views of the Schottenkirche.
"	*Liechtenstein Coll.*	Views in Venice.
Windsor.	*Castle.*	Two Views on the Thames.
"	"	Views in Rome.

CANALE, Giuseppe, an Italian designer and engraver, was born at Rome in 1725. He was instructed in engraving by Jacob Frey, and also frequented the school of the Cavaliere Benefiale. In 1751 he was invited to Dresden to assist in making the drawings and engraving the plates of a part of the pictures in the Gallery, and was appointed engraver to the Court. He died in 1802. We have by him the following prints:

Maria Mattia Perini; *after M. Benefiale.*
Maria Antonia, Electress Dowager of Saxony; *after a drawing by the Princess herself.*
Archbishop Bonaventura Barberini.
Maria Josephina, Queen of Poland.

ANTONIO CANAL

CALLED

CANALETTO

Hanfstängl photo] [*National Gallery, London*

VIEW ON THE GRAND CANAL, VENICE

ANTONIO CANAL

CALLED

CANALETTO

Hanfstängl photo] [*National Gallery, London*

REGATTA ON THE GRAND CANAL

Prince Xavier of Saxony.
The sepulchral Monument of Cardinal Spinola.
The Philosopher; *after Spagnoletto.*
The Glory; *after Domenichino.*
A Sibyl; *after Angelica Kauffmann.*
Paris and Œnone; *after Van Loo.*
Adam and Eve driven from Paradise; *after Albani.*
Christ and St. John; *after Van der Werf.*
Christ appearing to St. Thomas; *after Mat. Preti*; this plate was finished by *Beauvarlet.*
A Turkish Woman; *after Dietrich.*
Spring; *after the same.*

CANALETTO. See BELLOTTO, and CANAL.

CANDERRON, BERNARDINO, was a Spaniard who, assisted by Fray Felipe and Alonso Vazquez, painted a missal enriched with miniatures in six volumes for the cathedral of Toledo. This work he executed between 1514 and 1518 by order of Cardinal Ximenes. It is considered the most beautiful work of the kind ever executed in Spain.

CANDIDO, MARTINO DI. See under TOLMEZZO.

CANDIDO, PIETRO, (or PIETER CANDID). See DE WITTE.

CANE, CARLO, was born at Gallarate, a small town in the Milanese, in 1618, and was instructed by Melchiore Gilardini. He copied the works of Morazzone with success, and became a historical painter of some note, particularly in fresco. His best works are 'St. Ambrose' and 'St. Hugo,' painted in fresco in the Certosa at Padua. He also painted landscapes and animals, which he touched with great spirit. He died at Milan in 1688. There was also a CARLO CANE, of Trino, who is mentioned by Irico, in his 'History of Trino,' as having painted in 1600 two altar-pieces for the Benedictine abbey of Locedia.

CANELLA, GIUSEPPE, who was born at Verona in 1788, was a painter of architectural scenes and sea-pieces; he worked at Milan, and died at Florence in 1847. Amongst his best productions are:

Views of Paris and the Boulevards.
The Cathedral at Milan.
The Harbour at Honfleur.
The Church of Santa Croce in Florence.
New Street in Venice.
View of a Village—moonlight (*in the Brera, Milan*).

CANERIO, ANSELMO, was a Veronese painter who flourished between 1560 and 1575, and produced a number of works in oil and in fresco at Soranzo, Castelfranco, Vicenza, and Verona. He was a follower of Paolo Veronese. There is a frieze of his to be seen in the palace of Count Murani, and a 'Pharaoh's Daughter' in Signor Ridolfi's mansion—both at Verona.

CANETI, FRANCESCO ANTONIO, an Italian miniature painter, born at Cremona in 1652, was a pupil of G. B. Natali. He afterwards became a Capuchin monk, and died in 1721.

CANINI, GIOVANNI ANGELO, or GIANNANGIOLO, a historical painter, was born at Rome in 1617. He was first the pupil of Domenichino, and afterwards of Barbalonga. He was received into the Academy of Rome in 1650, and was eventually appointed Court painter to Queen Christina of Sweden, for whom he executed some considerable works. Though possessed of much talent as an artist, he devoted more of his time to archæology, and published two works on that subject. There is an engraving by this artist of Cardinal Mazarin, touched with a light hand, and showing much feeling and spirit. Two paintings by him representing the martyrdoms of SS. Stephen and Bartholomew are in the church of San Martino ai Monti, Rome. He died in Paris in 1666.

CANINI, J. B. L. MAES. See MAES CANINI.

CANLASSI, GUIDO, commonly known as IL CAGNACCI, a surname given to him on account of his deformity, was a painter of the Bolognese school, born at Castel San Arcangelo, near Rimini, in 1601. He was a pupil of Guido Reni, whose style he imitated in a somewhat too methodical manner; still his work was careful, and has something of his master's delicacy. He worked at Rimini and Bologna, but did not execute many paintings in Italy, as he went in early life to the Court of the Emperor Leopold, where he laboured with considerable industry. Beauvarlet, Cunego, Magalli, and Prenner have engraved after his works. He died at Vienna in 1681. The following are among his extant paintings:

Cassel.	*Gallery.*	Lucretia.
Dresden.	*Gallery.*	The Penitent Magdalen.
Florence.	*Uffizi.*	Jupiter and Ganymede.
„	*Pitti Pal.*	The Assumption of the Magdalen.
Munich.	*Pinakothek.*	The Magdalen.
„	„	Mater Dolorosa.
Paris.	*Louvre.*	St. John the Baptist.
Petrsbrg.	*Hermitage.*	The Assumption of the Magdalen.
Rome.	*S. Luca Accad.*	Tarquin and Lucretia.
„	*Borghese Pal.*	A Sibyl.
Vienna.	*Gallery.*	Death of Cleopatra.
„	„	Madonna and Child.
„	*Liechtenstein Coll.*	Jacob and Laban.

CANO, ALONSO, a Spanish painter, architect, and sculptor, was born at Granada in 1601. He acquired the knowledge of architecture from his father, Miguel Cano, and then went to Seville, where he learned sculpture from Juan Martinez Montañez, and studied painting under Pacheco and Juan del Castillo. In 1630 he completed the altar-piece which his father had commenced at Lebrija, where his statue of the Virgin and Child is considered a masterpiece. In consequence of a quarrel he left in 1637, and made his way to Madrid, where he was employed by Count Olivarez in the decorations of his palace; he also painted the monument for the Easter Week in the church of St. Giles, and the triumphal arch erected at the solemn entry of Maria of Austria into Madrid. In 1643 he unsuccessfully applied for the post of architect to the cathedral of Toledo, but was called upon in 1650 to direct the works there. In that same year he painted for the church of Porta Cœli in Valencia a 'Nativity,' 'Christ scourged at the Pillar,' and a 'St. John the Baptist.' Although since 1647 steward of the Brotherhood of Our Lady of Seven Dolours at Madrid, he joined a religious order in Granada in 1652, in order to devote himself more entirely to his art. Although he had never visited Italy, yet his style had a noble, classical simplicity, which he had acquired from his careful study of the antiques in the collection of Count Alcalá at Seville. His sculptures manifested a strong resemblance by their energy and vigorous treatment to those of Michelangelo, and in addition a most extraordinary grace and delicacy. As a painter he combined clear and brilliant colouring with decision in drawing and great power of imagination. He died at Granada in 1667. Nearly all the churches of Granada are enriched by his paintings, and examples may be found in many other churches of Spain. We may especially mention:

Berlin.	*Gallery.*	St. Agnes.

Dresden.	*Gallery.*	St. Paul.
Granada.	*Cathedral.*	The Virgin in Solitude.
Madrid.	*Gallery.*	Madonna in Adoration.
„	„	The Scourging of Christ.
„	„	The Dead Christ.
„	„	St. Benedict in Meditation.
„	„	St. John the Evangelist.
„	„	St. Jerome.
„	*S. Fernando Academy.*	A Crucifixion.
„	*S. Gines.*	Christ seated and stripped.
Malaga.	*Cathedral.*	The Virgin of the Rosary.
Munich.	*Pinakothek.*	St. Anthony of Padua.
Petrsbrg.	*Hermitage.*	Virgin and Child.
„	„	Infant Christ and St. John.
„	„	Apparition of Saints to a Dominican.
„	„	Portrait of Alonso Cano.
Seville.	*Cathedral.*	The Madonna and Child.
„	*Museum.*	Souls in Purgatory.

CANO, JOAQUIN JOSEF, a Spanish painter, was born at Seville, and became a pupil of Domenico Martinez. He excelled in copying the works of other masters, and so skilfully imitated the 'Virgins' of Murillo that his copies may be mistaken for the originals. He was secretary of the School of Design at Seville, and died in that city in 1784.

CANO DE AREVALO, JUAN, a Spanish painter of fans, was born at Valdemoro in 1656, and became a scholar of Francisco Camilo. After wasting much of his time in idle company, and much of his energy in fencing, by secluding himself for a whole winter, and bringing out his accumulated labours in the spring, he succeeded in making his beautifully-painted fans the fashion, as newly-imported French ones. The discovery of the trick did not destroy their well-earned popularity, and Cano was appointed *abaniquero* (fan-maker) to the queen. Although his chief excellence lay in miniature painting, he executed some larger works: several in distemper for the chapel of the Rosary in the church of his native town, and a singular allegorical piece, painted on the death of Queen Maria Louisa, representing that queen as a winged spirit surrounded by a halo of rays, each containing a text allusive to her virtues. It was hung like a canopy over the coffin within the grotesque catafalque of Churriguera. It was engraved by Gregorio Fosman for the work of Vera Tassis, the plate bearing Cano's curious monogram. He also assisted a brother artist in some altar-pieces for the Jesuits, and for the church of Santa Maria at Alcalá. He was treacherously assassinated in a duel at Madrid in 1696.

CANON, HANS, (or JOHANN VON STRASCHIRIPKA,) a German painter, of Polish descent, was born in 1829. In 1853 he dropped his unpronounceable Polish name for that by which he was afterwards known. He began life in the army, but in 1853 studied under Rahl, and subsequently worked in Paris under Delaroche and Horace Vernet. He first attracted attention as a satirico-political draughtsman, then as a painter of portraits and military subjects. He eventually took to historical painting on an enormous scale, and in a preposterously exaggerated style. He lived successively at Carlsruhe, and at Vienna, where he died in 1885.

CANON, PIERRE LAURENT, a French miniature and landscape painter, was born at Caen in 1787. He exhibited his works at Lille and Douai, but in Paris at the Salon of 1831 only. He died in Paris in 1852.

CANOT, PIERRE CHARLES, a French engraver, was born about the year 1710, and came in 1740 to England. He was elected an Associate-Engraver of the Royal Academy in 1770, and died at Kentish Town in 1777. He engraved a great number of landscapes and sea-pieces, many of which have great merit. Some of his best prints were executed after the works of Richard Paton. The following are his most esteemed plates:

A Slight Breeze; *after Bakhuisen.* A Fresh Breeze; A Calm; and A Storm; *after W. van de Velde.* Returning from Market; *after P. de Laer.* The Amorous Toper; and The Dutch Smokers; *after D. Teniers.* The Dutch Cottage; Autumn; Winter; *after Pillement.* A Dutch Merry-making; *after Ostade.* Pyramus and Thisbe; *after L. Bramer.* The Tempest; *after S. de Vliegher.* An Italian Landscape; *after Gaspard Poussin.* A Landscape; and Sunrise, a marine; *after Claude Lorrain.* Two Pastoral Subjects; *after Rosa da Tivoli.* Two Views of Westminster Bridge and London Bridge; *after Scott.* Seven Fox-hunting Subjects; *after Wootton.*

CANOVA, ANTONIO, the celebrated sculptor, who was also a painter, was born at Possagno, near Bassano, in 1757. His paintings show a careful study of the Venetian masters, and are slightly finished as to their general colouring. In 1798 he produced 'The Dead Christ, with St. Mary, St. Joseph, and Nicodemus,' for his native town. The Museum of Nantes has a picture of 'Godefroid de Bouillon,' presented by the artist to M. Cacault in 1803. Canova died at Venice in 1822.

CANOZZI, CRISTOFORO, the brother of Lorenzo Canozzi, was born at Lendinara about 1426. His works up to 1477 are mentioned in the notice of his brother. After Lorenzo's death he carried on business partly at Parma and partly at Modena. He was the author of a panel of a 'Virgin and Child' in the Gallery of Modena, signed and dated 1482: in the same Gallery is a 'Crucifixion, with SS. Jerome and Francis,' that may be attributed to him. The date of his death is uncertain.

CANOZZI, LORENZO, called LORENZO DA LENDINARA, was born at that town in 1425. Both he and his younger brother Cristoforo were painters, mosaicists, modellers in terra-cotta, and printers of books. They flourished at Modena and Padua. Paciolo declares Lorenzo to have been a complete master of perspective. Between the years 1460 and 1470 these brothers finished the carving and inlaying of ninety stalls in the choir of the Santo, Padua; and in 1465 they executed the stalls in the choir of the cathedral of Modena. The first mentioned, with four exceptions, all perished by fire in 1749. At Modena four of the panels representing the Doctors of the Church, still remain. Between 1472 and 1476 the two brothers executed the mosaics of the presses in the sacristy of the Santo, Padua, from designs by Squarcione, of whom Lorenzo at least was a pupil; these have been much damaged by restorations. Lorenzo is also thought to be the author of the frescoes of SS. Jerome, Ambrose, Gregory, and Augustine in the Eremitani Chapel at Padua. His death occurred in 1477, and after that the business was carried on by Cristoforo. A 'Madonna and Child' in the Modena Gallery bears his name, and the date 1482.

CANTA-GALLINA, REMIGIO, was an Italian designer and engraver, born at Florence in 1582. He frequented for some time the school of the Carracci, though he does not appear to have distinguished himself as a painter. He was instructed in engraving by Giulio Parigi. His pen drawings possess great merit, and are highly esteemed. We have a number of plates by him

of landscapes, theatrical decorations, and triumphal entries. This artist has the credit of having been the instructor of Callot and Stefano della Bella. He died at Florence about 1630. His mark is and the following are his principal prints.

Two landscapes; one with a bridge, the other with buildings; both dated 1603.
The Immaculate Conception; *after Callot.*
A set of four landscapes; dated 1609.
A set of six landscapes.
A set of twelve landscapes; octagon; marked with his cipher.
A set of six landscapes; with his cipher; dated 1624.
A set of plates of the Scenes of an Opera; *after the designs of Giulio Parigi.*
A set of plates, called the Palazzo della Fame; dated 1608.

CANTARINI, SIMONE, called SIMONE DA PESARO, or IL PESARESE, painter and engraver, was born at Oropezza, near Pesaro, in 1612. He was instructed in design by Giovanni Giacomo Pandolfi, and afterwards studied under Claudio Ridolfi. But the works of Guido Reni were at that time so much the objects of admiration, that, although he had gained already no little celebrity by his picture of 'St. Peter,' painted for a chapel at Fano, near that in which was placed Guido's picture of 'Christ giving the Keys to St. Peter,' he resolved to become a student in the school of Guido, where he remained until his insolence and malevolence, not only to his instructor, but to Domenichino and Albani, obliged him to quit Bologna, and seek shelter in Rome, where he employed some time in studying the works of Raphael. On his return to Bologna, not finding a residence there agreeable to him, he went to Mantua, where he was taken into the service of the duke, and was employed to paint his portrait. But whether he had not been accustomed to that branch of art, or from some other cause, he was entirely unsuccessful. This disappointment, preying on a disposition naturally morose and irritable, is supposed to have occasioned his death at Verona in 1648. Baldinucci considers Cantarini as another Guido; but although his merit is undoubted, and though he is allowed to have approached nearer to him than any other of his imitators, he has little claim to originality; and for all that we admire in his best works, many of which possess great beauty, he is evidently indebted to his great model.

The following are his principal paintings still extant:

Bologna.	*Pinacoteca.*	The Assumption.
Dresden.	*Gallery.*	The Chastity of Joseph.
Fano.	*S. Pietro.*	Miracle of St. Peter.
,,	*S. Ignazio.*	St. Thomas of Villanuova.
Genoa.	*Durazzo Pal.*	The Flight into Egypt.
Madrid.	*Gallery.*	Holy Family.
Milan.	*Brera.*	Holy Family.
,,	,,	The Transfiguration.
Modena.	*Museum.*	Christ at Emmaus.
Munich.	*Pinakotkek.*	Christ appearing to the Magdalen.
,,	,,	The Incredulity of St. Thomas.
,,	,,	St. Cecilia.
Paris.	*Louvre.*	Repose of the Holy Family (St. Joseph seated).
,,	,,	Repose of the Holy Family (St. Joseph sleeping).
Petrsbrg.	*Hermitage.*	Holy Family.
,,	,,	Repose in Egypt.
Rome.	*Corsini Pal.*	His own Portrait.
,,	*Colonna Pal.*	St. Sebastian and the Holy Women.
Vienna.	*Gallery.*	Tarquin and Lucretia.
,,	,,	Madonna and Child.

As an engraver the etchings of Cantarini are in very high estimation. They are very masterly and spirited; but in them his imitation of the etchings of Guido is even more apparent than in his paintings, and it would not be easy to distinguish them if the plates by Guido did not show a superior marking of the figure, particularly in the extremities. There are about thirty-seven etchings by him known, of which the following are the principal:

Adam and Eve eating the forbidden Fruit.
The Repose in Egypt; falsely marked *G. Renus in. & fec.*
Another Repose in Egypt, the Head of the Virgin in profile, with St. Joseph sitting near her.
Another Repose in Egypt, the Head of the Virgin in front, with St. Joseph in the distance; very fine.
The Holy Family, with St. John.
Another Holy Family, with St. John; marked *S. C. da Pesare fe.*
The Virgin Mary, with a Glory, and the Infant Jesus; marked *S. C. da Pesare fe.*
The Virgin, with the Infant Jesus holding a Bird by a String.
The Virgin sitting in the Clouds, with the Infant Jesus
The Virgin, with a Glory, crowned by two Angels.
Christ bearing His Cross, with Joseph of Arimathea.
St. John the Baptist in the Wilderness, holding his Cross, and a Cup.
St. John in the Wilderness, sitting on a Stone.
St. Sebastian, with an Angel presenting the Palm of Martyrdom.
The great St. Anthony of Padua kneeling before the Infant Jesus.
The little St. Anthony of Padua.
St. Benedict curing a Demoniac; *after Lod. Carracci.*
The Guardian Angel leading a Child.
Jupiter, Neptune, and Pluto doing homage to Cardinal Borghese; fine; for some time thought to be by Guido.
The Rape of Europa; fine and scarce; marked *G. Renus in. et fec.*
Mercury and Argus; fine and scarce.
Mars, Venus, and Cupid; *after Paolo Veronese.*
Venus and Adonis.
Fortune, represented by a Female with her foot on a globe; *after Guido Reni;* marked *G. Renus in. et fec.*

CANTI, GIOVANNI, was a native of Parma, and was born about the year 1650. According to Lanzi, he resided chiefly at Mantua, where his battle-pieces and landscapes were much sought after. He also attempted historical subjects, but never rose above mediocrity, and seemed to imagine himself able to make up for every other requisite by his promptness and facility of execution. He died in 1716.

CANTINI, GIOVACCHINO, an engraver of note in Florence, and one of Raphael Morghen's most successful pupils, was born about 1780, and died about 1844. The following are his best works:

The Virgin and Child, with St. Sebastian and St. Anthony; *after Fra Bartolommeo:* his chef-d'œuvre.
The Virgin with her hands folded; *after P. Batoni.*
The Holy Family; *after Leonardo da Vinci,* for the Musée Napoléon.
Judith with the Head of Holofernes; *after Allori;* 1802.
St. Peter walking on the Sea; *after L. Cigoli.*
Michelangelo Buonarroti; *after Vasari.*

CANTOFOLI, GINEVRA, a lady artist, was a native of Bologna, and Zani says that she was born in 1618, and died in 1672. According to Malvasia, she received her instructions in art from Elisabetta Sirani, and achieved some reputation as a historical painter. She executed several works for the churches of her native city: amongst others the following:

Bologna.	*S. Procolo.*	The Last Supper.
„	*S. Giacomo Maggiore.*	St. Thomas of Villanova.
„	*La Morte.*	St. Apollonia.

CANTON, Franz Thomas, an Austrian landscape painter of repute, was a native of Udine. He was born in 1677, and died at Vienna in 1733.

CANTON, Johann Gabriel, who was born at Vienna in 1710, studied under his father, Franz Thomas Canton, and became known as a painter of battles, landscapes, and animals. In the Belvedere, Vienna, is a 'Landscape with peasants dancing' by him. He painted the animals in the landscapes of Orient and the battles in some large pictures of Martin von Meytens, and died at Vienna in 1753.

CANU, Jean Dominique Etienne, a French engraver, born in Paris in 1768, was a pupil of Delaunay. He engraved the series of 'Costumes des troupes françaises de 1792 à 1816,' many theatrical and other portraits, and a large number of plates of animals and plants for the 'Description de l'Egypte,' Cuvier's 'Iconologie du Règne animal,' the 'Muséum d'Histoire naturelle,' Duperrey's 'Voyage autour du Monde,' the 'Flore des Antilles,' and other works. The date of his death is unknown.

CANUTI, Domenico Maria, a painter and etcher, was born at Bologna in 1620. He studied art under Guido Reni, and subsequently founded a school of his own in his native city. He went to Rome, and remained there for some years, and also visited Mantua and Padua. He is the painter of the frescoes in the library of San Michele in Bosco. His best frescoes are those in the Palazzo Popoli at Bologna, in the ducal palace at Mantua, and in the Colonna Palace at Rome. His paintings exhibit much imagination and skill in foreshortening, and are finished in the style of Guido Reni, after whose works he has left several etchings and engravings. The church of the Olivetan Fathers at Bologna possesses a very fine painting by him, representing 'The Descent from the Cross,' with a moonlight effect; and in the church of San Bernardino in the same city are two Madonnas with Saints and Angels by him, of one of which he has left an etching. In the Bologna Gallery is a 'Death of St. Benedict' painted for Santa Margherita in that city. He died at Bologna in 1684. The following engravings are by him:

Portrait of Lodovico Carracci.
„ Agostino Carracci.
„ Annibale Carracci.
The Virgin in the Clouds, with Christ standing by her side. } *both from his own design.*
St. Roch.
St. Francis praying; *after Guido.*

CANY, Jean Baptiste de, a French historical painter, is known only by a 'mai,' representing 'The Conversion of St. Denis at Athens,' which he painted in 1671 for the cathedral of Notre-Dame at Paris.

CAPANNA, Puccio, was a Florentine painter of the 14th century, who was admitted a member of the Florentine Guild in 1350. He was a pupil of Giotto, and enriched with frescoes of Scriptural subjects, in the manner of his master, the cities of Florence, Rimini, Pistoja, Bologna, and Assisi. There are some pictures of the Passion on the vaulting of the Lower Church at Assisi, which are attributed to him. The paintings in the chapter-house of S. Francesco at Pistoja, representing scenes from the life of St. Francis, and from that of our Lord, are still in a good state of preservation: some are from the hand of Capanna, who died at Assisi.

CAPDEBOS, Pierre François, a French historical painter, born at Perpignan in 1795, was a pupil of Berthon. He was the founder of the Museum of Perpignan, inaugurated in 1833, and was also professor of drawing in the free school of that town. He died in Paris in 1836.

CAPELLA, Il. See Dagiù, Francesco.

CAPELLANI, Antonio, was an engraver, and born at Venice about 1730. He was a pupil of Wagner, and engraved several plates both at Rome and Venice. The greater part of the portraits in the edition of Vasari, published by Bottarini at Rome in 1760, were engraved by Capellani. He also engraved several of the plates for the 'Schola Italicæ Picturæ,' under the direction of Gavin Hamilton. The following are his principal prints:

Portrait of Michelangelo Buonarroti.
The Drawing School; *after Dom. Maiotto.*
Diana and Endymion; *after the same.*
Apollo and Daphne; *after the same.*
The Creation of Eve; *after Michelangelo.*
Adam and Eve driven from Paradise; *after the same.*
Marriage of St. Catharine; *after Correggio.*
The Repose in Egypt; *after Barocci.* 1772.
View of the Portico of the Villa Albani; *after Panini.*

CAPELLE, Jan van der. See Van der Cappelle.

CAPELLI, Francesco, was a native of Sassuolo in the province of Modena, and was educated in the school of Correggio. He flourished about 1568. In the church of San Sebastian at Sassuolo is an altar-piece of the 'Madonna and Child in Glory, with attendant Saints,' which is executed by him in the style of his master, and bears a strong resemblance to a picture in the Dresden Gallery, which is also by him. He was also called Cacianemici, but must not be confounded with another Francesco Cacianemici, who was a pupil of Primaticcio, and lived about the same period.

CAPELLI, Giovanni Antonio, was born at Brescia in 1664. He was first instructed by Pompeo Ghiti; he afterwards visited Bologna, where he studied some time under Lorenzo Pasinelli, and finally went to Rome, where he frequented the school of Battista Gaulli, called Baciccio. He painted historical subjects, and his works in fresco were held in considerable estimation; they are chiefly in the public edifices at Brescia. Zani is of opinion that he was born in 1669 and died in 1741.

CAPELLINI, Gabriele, called Il Caligarino, or Il Calzolaretto (the little shoemaker), from his having first pursued that trade, was a native of Ferrara, who flourished about 1520, and is said to have been induced to attempt painting, and to have become a scholar of Dosso Dossi, from having been complimented by that artist on the elegant shape of his shoes. His pictures imitate those of his master so skilfully that they are often taken for those of Dossi. In the church of San Francesco at Ferrara is a picture by him of 'St. Peter and St. James,' and in San Giovannino the principal altar-piece, representing 'The Virgin and Infant, with several Saints,' is by him.

CAPELLINO, Giovanni Domenico, was born at Genoa in 1580, and studied painting under Giovanni Battista Paggi, of whose manner he was a successful imitator. His style is less noble than that of his master, but he possessed other qualities of the art that render his works interesting, as is evident in his 'Death of St. Francis' in San Niccolò at

Genoa, and his 'St. Francesca Romana' in San Stefano. He died in 1651.

CAPET, Marie Gabrielle, a French painter of portraits in oil, water-colours, and miniature, was born of humble parentage at Lyons in 1761, and became a pupil of Madame Vincent. She exhibited first in 1781, and from that time onwards produced a large number of portraits, of which the best known are those of Mesdames Adelaide and Victoire, Madame Vincent surrounded by her pupils, Mlle. Mars, and Houdon the sculptor. Mlle. Capet died in Paris in 1818.

CAPITELLI, Bernardino, was a painter and etcher who was born at Siena in 1589. He became a pupil of A. Casolani, and then of R. Manetti, and between the years 1622 and 1637 was actively engaged in his profession, both at Rome and at Siena. His etchings, though somewhat hard and deficient in harmony of tone, are distinguished by careful drawing. He died in 1639. Amongst his etchings may be mentioned:

Portrait of Alessandro Casolani; *B. Capitelli fecit.*
St. Anthony of Padua; *B. Capitelli fec.* 1637.
Marriage of St. Catharine; *after Correggio.*
The Repose in Egypt, a night scene; *after Rutilio Manetti.*
Lot and his Daughters; *after the same.*
Ceres drinking in the Cottage of the old Woman. The same subject which *Count Goudt* engraved *after Elsheimer.*
A set of twelve plates of the Life of St. Bernard of Siena.
A set of friezes and bassi-rilievi, among which is the Aldobrandini Marriage from an antique painting.

CAPLIN, Jean François Isidore, a French topographical engraver, was born in Paris in 1779. He was a pupil of Blondeau, and exhibited at the Salon of 1827 a drawing of 'St. John's, Newfoundland.' He also engraved a number of maps for the Dépôt de la Marine. The date of his death is not known.

CAPODORO. See Paganini.

CAPOLONGO, Antonio, was a Neapolitan painter who flourished about the year 1580. He was a pupil of Giovanni Bernardo della Lama, and, according to Dominici, painted the principal altarpiece for the church of San Diego, Naples, representing 'The Immaculate Conception, with SS. Francis of Assisi and Anthony of Padua.' The church of San Niccolò, in the same city, possesses a 'Madonna and Child in a Glory of Angels, with attendant Saints,' by this artist.

CAPON, William, the son of an artist, was born at Norwich in 1757, and in early life practised as a portrait painter. He went to London, and was employed on the decorations of Ranelagh Gardens and the Italian Opera-house. He was afterwards employed by John Kemble as scene painter for Drury Lane Theatre, which was rebuilt in 1794. In after years he became celebrated as an architectural draughtsman; and occasionally exhibited at the Royal Academy. He died at Westminster in 1827.

CAPONIBUS, Raffaellino de. See Capponi.

CAPORALI, Bartolommeo, was an inferior painter of Perugia, who flourished there towards the close of the fifteenth century; he painted from 1472 to 1499. A 'Madonna and Saints' done by him in 1487, for the church of Santa Maria Maddalena at Castiglione del Lago, is still preserved in that town, and is thought by Messrs. Crowe and Cavalcaselle to be the only specimen of his skill that has any claims to authenticity.

CAPORALI, Giovanni Battista, called also Bitti, a diminutive of his Christian name, by Vasari, who names him erroneously Benedetto, was the son of Bartolommeo Caporali, and was born at Perugia about 1476, and died about 1560. He was the scholar and imitator of Perugino, and also an architect, and built a palace near Cortona for Cardinal Silvio Passerini, which he likewise decorated with frescoes, in the execution of which he was aided by Tommaso Barnabei, better known as Maso Papacello. His paintings exhibit a boldness and freedom of style, and occasionally are finished after the manner of Signorelli, and are deservedly esteemed. Many of the churches in Perugia and its neighbourhood possess works by Caporali. Other examples may be found as under:

Cortona.	*Villa Passerini.*	Sixteen Classic Scenes.
Rome.	*S. Croce in Gerusalemme.*	The Eternal Father in Glory surrounded by Saints.
„	„	The Crucifixion.
Panicale.	*Cathedral.*	The Nativity.
„	*S. Salvatore.*	Christ between SS. John the Baptist and Peter.

CAPPELLA, Scipione, an Italian historical painter, was a pupil of Solimena. He lived in the 18th century, and copied his master's paintings with such success that when retouched by the latter they passed for originals.

CAPPELLE, Jan van der. See Van der Capelle.

CAPPELLI, CAPPELLINI, CAPPELLINO. See Capelli, &c.

CAPPELN, Hermann August, was a painter born at Skien in Norway in 1827. He went to Düsseldorf, where he studied under Gude. There is a capital mountain landscape by him, in the Christiania Gallery, the scene of which he took from the neighbourhood of Thelemark. His paintings were characterized by breadth and originality, combined with much poetical feeling. He died at Düsseldorf in 1852.

CAPPONI, Raffaellino (di Bartolommeo), called, from the melancholy sweetness by which his pictures were distinguished, Raffaellino del Garbo (and also variously known as 'Raffaellino de Caponibus,' 'R. de Florentia,' 'R. de Carolis,' and 'R. Karli'), was a Florentine painter who is stated to have been born in 1476. He was a disciple of Filippino Lippi, whom he soon surpassed, and for some time he gave promise of extraordinary ability. He accompanied Filippino to Rome, where he was employed in the Cappella della Minerva, and painted in the vault some beautiful angels, which were more admired than the principal work by his master. On his return to Florence, he painted for the church of Monte Oliveto a picture of 'The Resurrection,' in which the graceful heads, the characteristic expression of the numerous figures, and the beauty of the colouring exceeded any production of the time. Another fine picture, painted in the early part of his life, is in the monastery of San Salvi, and is highly commended by Moreni in his 'Notizie istoriche dei Contorni di Firenze.' He is the author of a 'Virgin and Child' between SS. Francis and Zenobius and two kneeling patrons, which is signed and dated 1500, and is now in the Hospital of Santa Maria Nuova, in Florence. Messrs. Crowe and Cavalcaselle have also assigned to this artist an altarpiece in the church of San Spirito, Florence, representing 'The Virgin and Child, with four Saints,

and Satan bound;' also altar-pieces in Santa Maria degli Angeli of Siena, and an altar-piece to be seen in the Academy of Pisa. Rosini has given a print of 'The Resurrection of Christ,' from the picture in the Academy at Florence (plate 104), and it justifies the praise bestowed upon the painter, but contains only seven figures. The cares of a large family eventually proved fatal to the growing reputation of Capponi, causing him to sink into a state of listlessness and apathy, so that his later productions were extremely feeble. He is said to have died at Florence in great poverty in 1524, but the dates of both his birth and death are perhaps open to question. The following is a list of his best extant paintings:

Berlin.	*Gallery.*	Virgin between two draped Angels.
Florence.	*S. Maria Maddalena.*	The Miracle of the Loaves—*Fresco.*
„	„	The Annunciation.
„	„	St. Roch.
„	„	St. Ignatius.
„	*S. Spirito.*	The Trinity adored by SS. Catharine and Mary Magdalene.
„	„	Virgin surrounded by Saints. 1505.
„	*S. Lorenzo.*	The Nativity.
„	*Academy.*	The Resurrection.
Paris.	*Louvre.*	Coronation of the Virgin.

CAPPUCINO. See GALANTINI, and STROZZI.

CAPRIOLI, ALIPRANDO, was a Florentine engraver who worked at Rome somewhere about 1580, producing portraits and historical subjects in the style of Agostino Carracci.

CAPRIOLI, DOMENICO, was a painter born at Treviso in 1495. He produced portraits in the style of Giorgione, which were well conceived, and rendered in a skilful manner. There is a fine portrait by him in the Pinakothek at Munich. His monogram was a deer.

CAPURRO, FRANCESCO, was born at Genoa, and was a scholar of Domenico Fiasella. On leaving that master he went to Naples and Rome, where he attached himself to the works of Spagnoletto, whose strong and vigorous style was then admired. He was employed some time at the Court of Modena, and, according to Soprani, died at Genoa, in the prime of life, of a malignant fever. He flourished about 1690.

CAQUET, JEAN GABRIEL, a French engraver, was born in Paris in 1749. He engraved 'L'Innocence en Danger,' after Lavreince, 'La Soirée du Palais-Royal,' and illustrations to the 'Contes' of La Fontaine, after designs by Fragonard. He died in Paris in 1802.

CARABAHEL (or CARABAJAL). See CARBAHAL.

CARACCI. See CARRACCI.

CARACCIOLO, GIOVANNI BATTISTA, commonly known as BATTISTELLO, a Neapolitan painter, was born in 1580. He studied under F. Imparato and Caravaggio, devoting himself later to the style of the frescoes by Annibale Carracci in the Farnese Palace, Rome: he generally painted in the manner of Annibale Carracci, but his pictures were at the same time tinged with much of the influence of the naturalistic tendency of his contemporary Spagnoletto. He died at Naples in 1641. Among the works which he painted for the churches of Naples were the following:

Naples.	*S. Martino.*	Mary Magdalene anointing the Feet of Christ.
„	*S. Maria della Solitaria.*	St. Cecilia.
„	*S. Niccolò.*	St. Anthony of Padua.
„	*S. Anna de' Lombardi.*	The Assumption. Death of the Virgin.
„	*S. Agnello.*	St. Charles.

CARAFFE, ARMAND CHARLES, a French historical painter, who also etched, was born in Paris in 1762. He was a pupil of Lagrenée and of David. He visited Rome, and subsequently travelled in Turkey; but at the outbreak of the Revolution he returned to France, and became so active a member of the club of the Jacobins that he was imprisoned from 1794 to 1797. He exhibited in 1799 a picture of 'Hope supporting Misfortune to the Grave,' which was much praised, and in the following year one of 'Love, abandoned by Youth and the Graces, consoling himself on the bosom of Friendship,' which was purchased by the wife of the First Consul. In 1802 he quitted France for an appointment at the Court of St. Petersburg, where he remained until 1812, and painted for Prince Yusupov 'The Oath of the Horatii.' He eventually returned to Paris, and died in that city in 1822.

CARAGLIO, GIOVANNI JACOPO, (or CARALIUS, or as below,) an Italian designer and engraver, was born at Parma in 1498 or 1500, and was a pupil of Marc Antonio Raimondi. His drawing is very correct; he gave a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country. He was much employed in the engraving of gems, and executed several medals, by which he gained great reputation at the court of Sigismund, King of Poland. He flourished as an engraver on copper from 1526 to 1551. In the latter part of his life he returned to Italy, and, after working for a time at Verona, settled on his own estate near Parma, where he died about 1570. He is also called JACOBUS PARMENSIS, and JACOBUS VERONENSIS, which names he sometimes inscribed on his plates.

The following are the best of the sixty-nine plates he is known to have left:

A Battle, with the Shield and Lance; *after Raphael.*
Alexander and Roxana; *after the same.*
Diogenes; *after Parmigiano.*
Martyrdom of SS. Peter and Paul; *after the same.*
Portrait of Pietro Aretino; *after the same.*
Marriage of the Virgin; *after the same.*
The Virgin and Infant, under an Orange Tree; *Jacobus Veronensis.*
The Virgin kneeling, with the Infant and St. Ann.
The Holy Family; *after Raphael;* the same subject as the fine print by Edelinck.
Another Holy Family, with St. Elizabeth; *after Raphael.*
The Annunciation; *after Titian.*
The Punishment of Tantalus; *after the same.*
The Rape of Ganymede; *after Michelangelo.*
An Anatomical Figure, holding a Skull; *after Rosso.*
Hercules piercing with his Arrows the Centaur Nessus; *after the same.*
Hercules slaying Cacus; *after the same.*
Nymphs and Young Men in a Garden; *after the same.*
Twenty, of Divinities with their Attributes, in niches; *after the same.*
Twenty, of the Metamorphoses of the Gods; *after Rosso* and *Perino del Vaga.*
The Triumph of the Muses over the Pierides; *after Perino del Vaga.* 1553.
The Death of Meleager; *after the same.*
The Creation; *after the same;* semi-circular.
The Rape of the Sabines; *after Rosso;* unfinished.
The School of an Ancient Philosopher.

CARAVAGGIO, MICHEL ANGIOLO DA. See AMERIGI.

CARAVAGGIO, Polidoro da. See Caldara.

CARAVAQUE, Louis, a French portrait painter, was a native of Gascony. He went to Russia, and in 1716 painted at Astrakhan the portrait of Peter the Great, which has been engraved by Massard and by Langlois. He again painted the Czar in 1723, and subsequently the Empresses Anne and Elizabeth. He died in Russia in 1752.

CARAVOGLIA, Bartolommeo, was a native of Piedmont, and flourished about 1673. He is said to have been a scholar of Guercino, but Lanzi doubts this, observing that his lights are less lucid and his shadows less deep than those of the genuine followers of that master. Notwithstanding this fault, his pictures please by their quiet colour and their originality in design. His best painting is the 'Last Supper,' in the church of Corpus Domini, Turin.

CARBAHAL, Luis de, (Carabahel, or Carabajal,) a Spanish painter, was born at Toledo in 1534, and died at Madrid in 1613. He was a pupil of Juan de Villoldo, and was appointed court painter to Philip II. in 1556. He executed numerous paintings in the Escorial which show firm drawing, good colouring, and great power of religious expression. His best performance is the high altar-piece in the church of the Minimi at Toledo, painted in 1591. A 'Circumcision of Christ' by him is in the Hermitage, St. Petersburg, and in the Madrid Gallery are a 'Penitent Magdalen' and a 'St. Nicholas of Tolentino.'

CARBONE, Luigi, a Neapolitan landscape painter, who flourished about 1660, was a native of Marcianisi. He went to Rome, and after studying under Paulus Bril, visited Venice, and finally settled at Naples. His landscapes usually portray scenes of storm and flood, and the figures in them are particularly charming.

CARBONI, Francesco, was a Bolognese, and the pupil of Alessandro Tiarini. He afterwards showed himself an admirer of Guido, and imitated the graceful and elegant style of that master. He died in 1635. Among his works are noted:

Bologna.	*S. Martino Maggiore.*	Crucifixion, with St. Theresa and other Saints.
	S. Paolo.	The Entombment of Christ.
	Servite Fathers.	The Decollation of St. John the Baptist.

CARBONI, Giovanni Bernardo, a native of Albaro, near Genoa, was born in 1614. He became a scholar of Giovanni Andrea de' Ferrari, and obtained a great reputation in his day, both as an historical and portrait painter. In the latter branch it is said that he painted much in the manner of Van Dyck. He died at Genoa in 1683.

CARDENAS, Bartolomé de, was, according to Palomino, a native of Portugal, born in 1547, who when very young went to Madrid, where he became the pupil of Alonso Sanchez Coello, and achieved a deservedly high reputation. He painted the greater portion of the cloisters of the convent of Nuestra Señora de Atocha, at Madrid. In the latter period of his life he went to Valladolid, where he painted many altar-pieces, and decorated the cloisters of the convent of San Pablo. He died at Valladolid in 1606.

CARDENAS, Fray Ignacio de, was a Spanish engraver, who executed, about 1662, the arms of the families of Cordoba and Figueroa, and some prints of sacred images revered in Cordova.

CARDENAS, Juan de, was the son and pupil of Bartolomé de Cardenas. He flourished at Valladolid about 1630, and distinguished himself in painting landscapes as well as fruit and flowers.

CARDI, Lodovico, called Cigoli, an eminent painter of the Florentine school, was born at Cigoli, in Tuscany, in 1559. He was first a scholar of Alessandro Allori, but was afterwards instructed by Santo di Titi, whose academy was then the most attended at Florence. He was, however, more indebted to his study of the works of Michelangelo, Andrea del Sarto, and Pontormo than to either of his masters. After travelling through Lombardy, he returned to Florence, and was received into the Academy; his picture of reception was 'Cain slaying Abel.' He was employed by the Grand-Duke in some works for the Pitti Palace, where he painted 'Venus and a Satyr,' and 'The Sacrifice of Isaac.' His protector sent him to Rome, where he was engaged to paint a picture for St. Peter's, the subject being 'St. Peter healing the Lame Man at the Beautiful Gate of the Temple.' This admirable picture has been considered by many as one of the finest works in the Vatican, after Raphael's 'Transfiguration,' and Domenichino's 'Communion of St. Jerome.'

Lodovico Cardi died at Rome in 1613. He painted many easel pictures of saints (more especially St. Francis of Assisi), hermits, and Magdalens at devotion, which are remarkable for their expression of fervour, contrition, and asceticism, and are generally wrought up to a high degree of finish.

The following galleries and churches possess paintings by Cigoli:

Empoli.	*Collegiata.*	The Last Supper.
,,	*S. Croce.*	Elevation of the Cross.
Florence.	*Accademia.*	Martyrdom of St. Stephen.
,,	,,	St. Peter walking on the Sea.
,,	,,	St. Francis receiving the Stigmata.
,,	*S. Maria Maggiore.*	St. Albert.
,,	*S. Croce.*	The Trinity.
,,	,,	The Entry into Jerusalem.
,,	*Uffizi.*	Martyrdom of St. Lawrence.
,,	,,	Martyrdom of St. Stephen.
,,	,,	His own Portrait.
,,	*Pitti Pal.*	Deposition of the Cross.
,,	,,	Ecce Homo.
,,	,,	Virgin and Child.
,,	,,	Portrait of a Man.
,,	,,	St. Francis.
,,	,,	The Magdalen.
Madrid.	*Gallery.*	The Magdalene.
Munich.	*Pinakothek.*	St. Francis.
Paris.	*Louvre.*	The Flight into Egypt.
,,	,,	St. Francis of Assisi.
Petsbrg.	*Hermitage.*	David.
,,	,,	Tobias and the Angel.
Rome.	*Borghese Pal.*	St. Francis.
,,	*Corsini Pal.*	A Concert.
,,	*S. Peter's.*	St. Peter healing the Lame Man.
,,	*S. Giovanni de' Fiorentini.*	St. Jerome.
,,	*S. Paolo fuori le Mura.*	Conversion of St. Paul.
Vienna.	*Gallery.*	The Dead Christ.
,,	,,	The Trinity.

Cigoli's pictures are occasionally signed with the following monogram:

CARDISCO, Marco, better known as Marco Calabrese, was born in Calabria about 1486. He is said to have been a pupil of Polidoro da

Caravaggio, but, judging from his paintings, would seem to have formed his style upon that of Andrea da Salerno. He passed the greater portion of his life in Naples, in which city and its neighbourhood many examples of his painting can be found. Dominici has given a particular account of his productions. He died about 1542. Some of his paintings are:

Naples. *Museum.* St. Augustine disputing with the Heretics.
„ *S. Pietro ad Aram.* Descent from the Cross.
„ „ „ A Pietà, with SS. Peter and Paul.

CARDON, ANTOINE, an engraver, was born at Brussels in 1772. He was the son of Antoine Alexandre Joseph Cardon, and was instructed in art by his father. During the troubles in the Low Countries in 1792, he took refuge in England, and brought with him an introduction to Mr. Colnaghi, who discerned the rising talent of the young artist, and gave him immediate employment. He had risen to a deservedly high rank in public estimation when he fell a victim to a too assiduous application to his profession. His death took place in London in 1813. Amongst his numerous plates, chiefly executed in stipple, may be mentioned:

The Presentation of Catharine of France to Henry V. of England; *after Stothard.*
Salvator Mundi; *after Carlo Dolci.*
The Woman taken in Adultery; *after Rubens.*
Plates of the Indian Campaign against Tippoo Sahib.
The Battle of Alexandria; *after Loutherbourg.*
The Battle of Maida; *after the same.*
The Storming of Seringapatam; *after Singleton.*
Portrait of Madame Récamier; *after Cosway.*

CARDON, ANTOINE ALEXANDRE JOSEPH, a painter and engraver, was born at Brussels in 1739. He acquired his knowledge of painting at Vienna, under the tuition of H. de La Pegna, and was afterwards enabled to visit Rome, where he worked for three years. After that he went to Naples, where he laid aside the brush for the graver, and was employed on the plates for Hamilton's 'Etruscan Antiquities.' He died at Brussels in 1822. Amongst his prints may be noticed:

Portrait of George, Prince of Wales. 1766.
Portrait of the Chevalier Verhulst.
Le Bain Rustique; *after A. Watteau.*
La Signature du Contrat de la Noce de Village; *after the same.* His principal work.

CARDONNEL, ANTHONY DE, who flourished about the year 1790, etched several plates, representing ancient buildings in Scotland.

CARDUCCI, BARTOLOMMEO, (or, as he was called in Spain, CARDUCHO,) was born at Florence in 1560, and was brought up in the school of Federigo Zuccaro. He assisted that master in the great cupola at Florence; and whilst he was yet very young, painted for the church of the Jesuits two pictures, representing the Immaculate Conception and the Nativity. When Zuccaro was invited by Philip II. to the court of Madrid, he prevailed on Carducci to accompany him, and he assisted in the great works that master executed in the Escorial. In conjunction with Pellegrino Tibaldi, Carducci painted the famous library; the former did the ceiling, the latter the walls, with allegories of the Sciences. A great portion of the fresco paintings in the cloister of the Escorial are by this master, and were so much admired by the king, that he rewarded him with two hundred ducats, independent of his salary. His principal work, and that which above all others established his reputation in Spain, was the 'Descent from the Cross,' in the Church of San Felipe el Real, at Madrid. After the death of Philip II., Carducci continued some years in the service of his successor, Philip III., by whom he was engaged to paint a gallery in the palace of the Pardo. The subject was to have been the principal events in the life of Charles V. It was begun by Carducci, but he died before he had made any great progress in the work, in 1608. He was also an architect and sculptor.

CARDUCCI, VINCENZO, (or CARDUCHO,) the younger brother of Bartolommeo Carducci, was born at Florence in 1568. He was taken by his brother to Madrid in 1585, "at so tender an age that he grew up with very faint recollections of Italy, and learned to speak and write Castilian like his own mother tongue." He was instructed in painting by his brother Bartolommeo, whom Vincenzo succeeded in 1609, as painter to the king, and Philip III. engaged him to finish the gallery in the palace of the Pardo, which had been begun by his brother. Instead of the life of Charles V. he adopted the history of Achilles, and finished the work to the entire satisfaction of his patron. He was also made court painter to Philip IV., his successor, by whom he was employed in many considerable works. His pictures are to be seen in all the cities of Castile, in Salamanca, Toledo, Segovia, and Valladolid. In 1626, he entered into an agreement to paint, for the Carthusian Monastery at Paular, fifty-four large pictures in four years, but some of them bear date 1632. These works are now in the National Museum at Madrid; they represent scenes from the Life of St. Bruno, and the history of his order. His works in the churches of Madrid are, the Great Chapel in the Convent of La Encarnacion; in the Convent Del Rosario, the 'Angel instructing Joseph in his dream to fly into Egypt,' and 'St. Anthony of Padua'; in the Refectory of the Franciscans, 'St. John preaching.' His last picture was a 'St. Jerome,' in the Church of Alcalá de Henares, which he did not live to finish, as appears by the inscription: *Vincencius Carducho hic vitam non opus finit* 1638. His death occurred at Madrid in that year. He was the author of 'Dialogos de las excelencias de la Pintura,' printed at Madrid in 1633, which Cean Bermudez pronounces to be the best work on the subject in the Castilian language. Cean Bermudez possessed two etchings by Carducci—the 'Death of Abel,' and a 'Penitent Saint.' Vincenzo Carducci strenuously opposed the then prevalent tax on paintings, and obtained in 1633 a royal decree for its remission when artists sold their own works, and four years later succeeded in causing its total abolition. The following pictures by him are in the Madrid Gallery:

Battle of Florus.
Relief of Constance.
Taking of Rheinfeldt.
} *From the Palace of Buen Retiro.*
Scenes from the Life of the Virgin.
St. Bruno.

CARDUCHO. See CARDUCCI.

CARESME, PHILIPPE, a French historical painter, was born in Paris in 1734. He was doubtless a pupil of Charles Antoine Coypel, and was admitted into the Academy whilst still young, but expelled eight years later in consequence of misconduct in some pecuniary transaction. In 1781, when a royalist, he composed an allegorical design in commemoration of the birth of the Dauphin, and in 1794, after he had become an ardent republican,

he presented to the Commune of Paris a drawing representing Joseph Chalier, the tyrant of Lyons, going to execution: both of these have been engraved. He also painted a large picture of the 'Nativity of the Virgin' for the Cathedral of Bayonne. Caresme died in Paris in 1796. There are in the Nantes Museum a 'Holy Family,' and in the Bordeaux Museum a sketch of 'Bathers,' dated 1780. He engraved after his own designs, 'The Execution of the Marquis de Favras, February 19th, 1790,' and 'The Market-Women going to Versailles to compel the King to return to Paris, Oct. 5th, 1789.'

CARIANI, Giovanni Busi. See Busi Cariani.

CARL XV., King of Sweden and Norway. See Charles.

CARL, Adolf, was a landscape painter of Altona, born in 1813. He began to learn painting as a student at Munich, but afterwards joined the school at Düsseldorf. His landscapes are distinguished by poetical conception, graceful form, and pleasant and harmonious colouring. Most of them are from scenes in the Tyrol or Northern Italy, the natural beauties of which he rendered in a very effective manner. His chefs-d'œuvre are the 'Lake of Nemi' and a 'View on the Chiemsee.' He died at Rome in 1845.

CARLEVARIIS, Luca, (called Casanobrio and Luca di Cà Zenobrio, from having been patronized by the Zenobri family,) a painter and engraver, was born at Udine in 1665. He painted landscapes, sea-pieces, and perspective views; his pictures are little known, except in Venice. A Coast-scene by him is in the Berlin Gallery; a View of the Doge's Palace, Venice, is in the Dresden Gallery; and another Venetian scene is in the Gallery at Copenhagen. We have by him a set of a hundred neat and spirited etchings of views in Venice, which give an exact representation of the principal places in that city. He died at Venice about 1731.

CARLIER, Jan Willem, a Flemish painter, was born at Liége about 1638, and died there in 1675. He was a pupil of Bertholet Flémalle, and spent much of his life in France: but most of his works are at Düsseldorf and St. Petersburg. His chef-d'œuvre is 'The Martyrdom of St. Denis,' now preserved in the church of St. Denis, at Liége, the sketch for which is in the Museum at Brussels.

CARLIER, Modeste, a Belgian portrait and subject painter, was born at Quaregnon near Mons in 1820. He was a pupil of Picot, and died in 1878. In the Brussels Museum there is a picture by him of 'Locusta experimenting with poison on a slave.'

CARLIERI, Alberto, was born at Rome, according to Orlandi, in 1672. He was first a scholar of Giuseppe Marchi, but afterwards was instructed by Padre Andrea Pozzo. He excelled in painting architectural views, which he embellished with very beautiful historical figures. He died after 1720.

CARLINI, Agostino, a painter and sculptor, was a native of Genoa, and went to London in early life. His work as a sculptor was much esteemed. He was one of the original members of the Royal Academy, of which he became keeper in 1783. He exhibited a portrait in oil in 1776. He died in London in 1790.

CARLISLE, Anne, was an English painter who lived in the time of Charles I., and is said by Walpole in his 'Anecdotes' to have been admired for her copies of the works of the Italian masters. She died about the year 1680.

CARLISLE, Isabella Howard, Countess of, the daughter of William, fourth Lord Byron, was born in 1721. She married, in 1743, Henry, fourth Earl of Carlisle, who died in 1758. In 1759, she married Sir William Musgrave, Bart., and died in 1795. She made several good etchings; amongst others, copies of Rembrandt's etchings.

CARLO delle MADONNE. See Maratta.

CARLONE, Andrea, the son of Giovanni Battista Carlone, was born at Genoa in 1639. After receiving the instruction of his father for some time, he visited Venice, where he studied for a few years, and then returned to Genoa. His first productions were some pictures at Perugia, and the Life of St. Felician, in the church of that saint at Foligno. These, inferior in grace and colour to the works of his father, less happy in composition, and less elegant in design, were painted in a free, resolute, and vigorous style, with a mixture of the Venetian colouring. He went afterwards to Rome, where he changed his manner for one more noble and elevated, and so superior to his first, that Lanzi mentions it as an instance of the fallacy of forming a judgment of the merit of an artist by a partial view of his performances. "To judge of Andrea Carlone," says that author, "by his works in the church of the Gesù at Perugia, we could with difficulty be persuaded that he was capable of producing those admirable pictures at Genoa, which Ratti numbers among the Genoese works of art most worthy of remembrance." He died in 1697. A picture of the Magdalen by him is in the Uffizi, Florence.

CARLONE, Carlo, a painter and engraver, was probably of the family of the Carloni of Genoa. Füssli, in his 'Lives of the Swiss Painters,' observes that the family of Carloni, so fruitful in able artists, although generally ranged among the Genoese painters, may be legitimately claimed as originally of Switzerland. Carlo Carlone was born at Scaria, near Como, in the Milanese, in 1686. He was the son of a sculptor, who destined him for the same pursuit, but he preferred painting, and was placed under the care of Giulio Quaglio. He afterwards studied at Venice and at Rome, until he was twenty-three years of age, when he visited Germany, where he has left works in oil and in fresco at Ludwigsburg, Passau, Linz, Breslau, Prague, and Vienna. In the last-named city some of his allegorical representations may be seen in the Belvedere, as also a religious subject, dated 1721, on the dome of the chapel in the castle. He died at Como in 1776. Of his works as a painter little is known further than that he is said to have possessed an inventive genius and great facility. As an engraver he has left us the following plates, mostly from his own compositions:

The Conception of the Virgin.
The Holy Family, with St. John kissing the Foot of Jesus.
St. Charles Borromeo communicating the Plague-stricken.
The Death of a Saint.
An allegorical subject of Opulence, for a ceiling.
Another subject for a ceiling, a Figure with a Crown.
A Group of Children, with a Basket of Flowers.

CARLONE, Giovanni, a native of Genoa, was born in 1590. He was the son of Taddeo Carlone, a sculptor and historical painter, who placed him under the tuition of Pietro Sorri, and he after-

wards frequented the school of Domenico Passignano, at Florence. In that academy he became an able painter in fresco, and on his return to Genoa was much employed, and acquired a distinguished reputation, not only in that city, but also at Rome and at Florence, where he afterwards travelled. He assisted his younger brother, Giovanni Battista Carlone, in the immense fresco work in the cathedral of the Guastato at Genoa, and was invited to Milan to paint the ceiling of the church of the Theatines, which he did not live to finish; it was completed by his brother. He composed his subjects with facility, was a correct designer, and a master of foreshortening. The airs of his heads, though somewhat mannered, are not without grace; and he united the intelligence of the chiaroscuro with a vigorous colour, perhaps more glowing than chaste. He died at Milan in 1630.

CARLONE, Giovanni Battista, an eminent painter, and the younger brother of Giovanni Carlone, was born at Genoa in 1594. He was also educated under Passignano at Florence, and afterwards joined his brother in the great works on which he was employed at Genoa. The chief result of their united exertions is to be seen in the cathedral of the Guastato at Genoa, where the three naves are painted in fresco by Giovanni Battista, assisted by his brother. In the middle and principal nave he has represented the 'Adoration of the Magi,' the 'Entrance of Christ into Jerusalem,' the 'Resurrection,' the 'Ascension,' the 'Descent of the Holy Ghost,' and the 'Assumption of the Virgin'—a magnificent work, in which he has introduced all that could be conceived by a rich and fertile imagination. Novel and copious in his compositions, his figures are of the most graceful contour, his heads expressive of every variety of animation and beauty, with a vagueness, lucidity, and brilliancy of colouring that astonishes and charms. In the same church he painted 'The Presentation in the Temple,' and 'Christ preaching to the Pharisees.' Giovanni Battista lived to the advanced age of 86, and died in 1680.

CARLOTTO. See Loth, Johann Carl.

CARLUCCIO delle MADONNE. See Maratti.

CARMICHAEL, James Wilson, a marine painter, was born at Newcastle-on-Tyne about 1800. From constantly seeing so much shipping, he obtained at an early age great accuracy of drawing in this line of art, and among his earliest paintings produced a very fine picture, 'The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar,' which was placed in the Trinity House, Newcastle. His name first appears as an exhibitor in 1838, when he contributed an oil picture, 'Shipping in the Bay of Naples,' to the Society of British Artists. He exhibited at the Royal Academy both in oil and water-colours, contributing among others, in 1841, 'The Conqueror towing the Africa off the Shoals of Trafalgar;' and, in 1843, 'The Arrival of the Royal Squadron.' He was the author of the series of 'English Coast Views from the Mouth of the Thames to the Frith of Forth.' He resided in his native town up to about 1845, when he removed to London, where he was already known as a skilful marine painter. At the commencement of the Russian war he proceeded on board one of her Majesty's ships to the Baltic; and on his return several of the sketches made by him during his absence were published as engravings in the 'Illustrated London News.' He afterwards removed to Scarborough, where he died in 1868. He published 'The Art of Marine Painting in Water-Colours' in 1859, and 'The Art of Marine Painting in Oil-Colours' in 1864.

CARMIENCKE, Johann Hermann, a landscape painter and etcher, was born at Hamburg in 1810. He went to Dresden in 1831 as a journeyman painter, and while there studied in Dahl's school. Thence he went to Copenhagen in 1834, where he studied in the Academy, and presently repairing to Leipsic, received instruction there from Schonberg. Returning to Copenhagen in 1838, he proceeded to travel as an artist in Sweden, Bavaria, and the Tyrol, visiting Italy from 1845 to 1846. He was then appointed court painter to Christian VIII., for whom he executed many works. In consequence of the war, he went in 1851 to New York, where he was well received, and admitted into the Academy of Brooklyn. His works were mainly groups of mountain ranges, which were very effectively rendered, and possessed an excellent tone—the execution being simple and true to nature. The 'Mountain Tarn' and the 'View on the Zillerthal' may be particularly noticed. There are thirty-five careful etchings of landscapes by him, some of which were published by the Art Association of Copenhagen in 1850 and 1851. He died at New York in 1867.

CARMONA, Ana, was the daughter of the painter Raphael Mengs, and was born at Dresden in 1751. She married the Spanish engraver Manuel Salvador Carmona, and died at Madrid in 1790. She produced some excellent portraits in pastel and miniature; that of her husband is in the Academy of San Fernando.

CARMONA, Manuel. See Salvador Carmona.

CARMONTELLE, Louis, originally Carrogis, was a French amateur draughtsman and engraver, and the author of the 'Proverbes dramatiques,' who was born in Paris in 1717. He was the son of one Philippe Carrogis, a shoemaker, and took the name of Carmontelle, possibly to conceal his humble birth. He produced a considerable number of portraits of eminent persons of his day, which were mostly in profile, and highly characteristic. He died in Paris in 1806. Carmontelle has left us an engraving of 'The Flower-Girl,' after Boucher, and the five following portraits engraved after his own drawings:

The Abbé Allaire.
The Baron de Bezenval.
The Duke of Orleans and his Son.
Rameau, the Musician.
François Marie Arouet de Voltaire.

CARNEIRO. See Salva Carneiro.

CARNICERO, Antonio, a painter, engraver, and etcher, was born at Salamanca in 1748. He was a son of the sculptor Alexandro Carnicero. He studied at Rome, and was eventually appointed painter in ordinary to the king. He issued in 1780 at Madrid an illustrated edition of 'Don Quixote,' with engravings from his own designs, and in 1791 another work with portraits of celebrated Spaniards. There is by him in the Madrid Gallery 'A Scene on the Lake of Albufera,' and we have also by him an engraving of a bull-fight in Madrid, dated 1791. He died at Madrid in 1814. His brother Isidoro was director of the Academy in 1800.

CARNIO, Antonio, a native of Portogruaro, a district of Friuli, was the son of an artist little

known, by whom he was instructed in the elements of art. He afterwards studied at Venice the works of Tintoretto and Paolo Veronese. According to Lanzi, Friuli has not produced a greater genius than Carnio since the time of Pordenone. The composition of his historical subjects is ingenious and novel, and his design lofty and bold. His colouring, especially in his carnations, is tender and harmonious. Some of his best works at Udine have been much injured by retouching. The best preserved is his 'St. Thomas of Villanuova' in Santa Lucia. He painted many easel pictures and portraits for the private collections at Udine. He was living in 1680.

CARNOVALE, Fra. See CORRADINI.

CARNOVALE, DOMENICO, was, according to Vidriani, a native of Modena, where he flourished about the year 1564. He excelled in painting architectural views, with figures, which he introduced with great propriety. He was also a reputable architect. A specimen of his style may be seen in Rosini, plate xciii. Wonderful things are related of his skill in architectural painting, and of the illusion produced; the parallels are to be found in like stories recorded of Zeuxis and Parrhasius.

CARNULI, Fra SIMONE DA, was a Franciscan monk of Genoa. He flourished about the year 1519, and painted several pictures for his convent, two of which, representing 'The Last Supper,' and 'The Preaching of St. Anthony,' possessed great merit; they are dated in 1519. His manner, with respect to his figures, is not quite divested of the dryness that prevailed at his time; but he painted architectural designs and bird's-eye views with small figures which are estimable for their aerial perspective.

CARO, FRANCISCO, was the son of Francisco Lopez Caro, and born at Seville in 1627. He received his first instructions from his father, but afterwards went to Madrid and entered the school of Alonso Cano. According to Palomino his principal works are the pictures of 'The Life of the Virgin,' in the chapel of San Isidoro in the church of St. Andrew, and the celebrated 'Porciuncula,' in the church of San Francisco at Segovia, both of which show considerable talent, and sustain the reputation of the school of Cano. He died at Madrid in 1667.

CARO, FRANCISCO LOPEZ. See LOPEZ CARO.

CARO DE TAVIRA, JUAN, a Spanish painter, who flourished in the 17th century, was a native of Carmona and disciple of Zurbaran. He died young, but his early promise procured him the cross of Santiago from Philip IV. None of his works remain.

CAROLI, BALDASSARE, was probably a pupil of Palmezzano, and a disciple of Rondinello. He lived in the 16th century, and was the author of a 'Coronation of the Virgin, with Saints' (amongst whom is St. Mercuriale), signed and dated 1512, and now in the Communal Gallery of Forli. Other paintings by him can be seen in the churches of Forli and Ravenna. No dates are known as to his birth or death.

CAROLIS, RAFFAELLINO DE. See CAPPONI.

CAROLSFELD, SCHNORR VON. See SCHNORR VON KAROLSFELD.

CAROLUS, LUDOVICUS ANTONIUS, a Belgian painter of historical and genre subjects, was born at Antwerp in 1814. He studied under Eeckhout and F. de Braekeleer, and from 1831 to 1834 worked in the studio of E. Le Poitevin at Paris, whence he returned to Antwerp in 1836. He died in his native city in 1865. His pictures of the everyday life of the 15th and 16th centuries are esteemed for their accuracy of costume and excellent colouring.

CARON, ADOLPHE ALEXANDRE JOSEPH, was a French engraver, born at Lille in 1797. He studied his art under Lair and Bervic, and won the first-class medal at the Salon of 1846. There is an engraving by him of Ary Scheffer's picture of 'Faust and Margaret,' but his best production is 'The Virgin, with St. Catharine and St. Rosa,' after Perugino. He also engraved portraits of the Duchess de Berry and her children, after Gérard, and of Madame de Sévigné, after Devéria. He died at Clamart in 1867.

CARON, ANTOINE, a French historical and portrait painter, was born at Beauvais about 1515. In 1540 and in 1559 he was working at Fontainebleau under the orders of Primaticcio, and in 1573 he executed the decorative paintings on the occasion of the entry into Paris of Henry, Duke of Anjou, the elected King of Poland, who in the next year became King of France. His pictures have all perished, but there still exists in the National Library at Paris a series of drawings by him known as the 'History of Artemisia,' which represent scenes in the life of Catharine de' Medici. He was one of the masters and the father-in-law of Thomas de Leu, the engraver, and died in Paris about 1593, aged 78.

CARON, JEAN LOUIS TOUSSAINT, a French engraver, was born in Paris in 1790. He studied under Coiny, Regnault, and Lignon. His best productions were 'Le Famille Indigente,' after Prud'hon, and 'The Levite of Mount Ephraim,' after Couder. He died in Paris in 1832.

CARON, NICOLAS, was an engraver born at Amiens in 1700. According to Heinecken he studied under Papillon, who had a high opinion of his powers. An accident led to his imprisonment, and he died in the Conciergerie in 1768. A portrait of his master is to be found as a frontispiece to a work entitled 'Traité de la Gravure en Bois.'

CARONNI, PAOLO, was an engraver born at Monza about 1779. He was one of Longhi's best pupils, and produced many engravings of merit. He died at Milan in 1842. Amongst his plates may be noticed:

The Vision of Ezekiel; *after Raphael.* 1825.
Alexander and Darius; *after Le Brun.* 1818.
Venus suckling the Infant Cupid; *after Parmigiano.*
Venus stealing Cupid's Bow; *after Procaccini.*
The Virgin and Child; *after Sassoferrato.*
The Triumph of David; *after Domenichino.*
A Portrait of Raphael Morghen.

CAROSELLI, ANGIOLO, was born at Rome in 1585. He studied under Michel Angiolo da Caravaggio, of whose works, as well as of those of other masters, he became a successful imitator. He possessed a talent of copying with astonishing precision, and in painting *pasticci* in imitation of various styles. His large works in the churches are 'The Martyrdom of St. Placidus,' and 'St. Gregory celebrating Mass before a Concourse of People,' in Santa Francesca Romana; and 'St. Wenceslaus' in the Pontifical Palace of the Quirinal. His lesser works were chiefly portraits or paintings in which the figures were small, two specimens of which ma be seen in the Belvedere at Vienna. He died in 1653.

CAROT, —. According to Strutt this artist resided at Rome about 1585, and is the engraver of a small upright plate representing 'St. Francis holding a Cross.' This is etched in a bold, spirited style, and appears to have been the production of a painter.

CAROTTO, GIOVANNI, (or CAROTO,) was the brother of Giovanni Francesco Carotto, and his assistant. In San Paolo, Verona, is a 'Virgin and Child,' signed and dated 1513, and the Museum of the same city possesses a 'Madonna and Child, with SS. Lawrence and Jerome.' The churches of San Giovanni in Fonte, and San Stefano, both in Verona, have also Madonnas, with Saints, by this artist. He lived to the age of about sixty, but no dates can be given of either his birth or death.

CAROTTO, GIOVANNI FRANCESCO, (or CAROTO,) was born at Verona in 1470; he was first apprenticed to Liberale, but afterwards went to Mantua, where he entered Mantegna's workshop, and closely imitated the style of that master. The Gallery of Modena possesses a 'Virgin and Child, with an infant John the Baptist,' of that period, and similar subjects painted by him in these early years of his life are also to be found in the Museums of Frankfort and Berlin. Shortly before 1508 he returned to Verona, where he painted the frescoes of the church of San Tommaso Cantuariense. The frescoes in the Spolverini Chapel, in Sant' Eufemia, at Verona, representing scenes from the history of Tobit, are amongst his best productions. He paid visits to both Milan and Casale, where, according to Vasari, he worked for the Visconti and Montferrat families. Many of the galleries and churches of Verona and Mantua possess paintings by him; in San Giorgio, Verona, besides other paintings and frescoes, is a 'Glory of the Virgin,' signed and dated 1545. He died at Verona in 1546.

CARPACCIO, BENEDETTO, who is considered by Lanzi to have been a relation of Vittore Carpaccio, lived in the 16th century. Of his birth and death no dates are known, but there are paintings by him existing executed from 1523 to 1541. The Cathedral of Capo d'Istria has a 'Massacre of the Innocents,' dated 1523, and 'The Name of Christ adored by Saints,' dated 1541; and in the Galleria Comunale of the same place is a 'Coronation of the Virgin,' dated 1537.

CARPACCIO, VITTORE, (or CARPATIUS,) is said to have been born about 1450 in Istria, but the documentary proofs are wanting. He has been called in contemporary records 'Scarpaza,' and by Vasari 'Scarpaccia.' He was a follower of Gentile Bellini, and was employed at the school of San Girolamo, Venice, at the same period with Luigi Vivarini and Giovanni Bellini, but all pictures of this religious corporation have entirely disappeared. After 1490 he finished, in the school of St. Ursula, nine pictures taken from the life of that saint, all of which are now in the Academy of Venice. At the close of the 15th century he painted his 'Patriarch of Grado casting out a Devil by the aid of the Relic,' for the school of San Giovanni Evangelista. This picture gives an admirable view of old Venice, as it stood at the close of the 15th century; the date of its execution has been said to be 1494, but the written proofs are missing; it is now in the Academy of Venice. In San Giorgio de' Schiavoni (a Hospital for Seamen) are ten decorative canvases, with designs taken from the lives of SS. Jerome, Tryphon, and George, 'Christ on the Mount,' and 'Christ invited to the Pharisee's Feast,' and an altar-piece, representing the Madonna. These pictures were painted by Carpaccio for the Hospital, re-erected in 1500, the designs being completed in the years 1502—1508. In the last-named year he was chosen with Lazzaro Sebastiani and Vittore di Matteo, by Giovanni Bellini, to value the frescoes of Giorgione at the Fondaco de' Tedeschi; and he soon afterwards executed his chef-d'œuvre of 'The Presentation in the Temple,' for San Giobbe, now in the Venice Academy. In the years 1511—1515 he finished for the school of San Stefano 'The Calling of St. Stephen,' of 1511 (now in the Berlin Gallery); 'St. Stephen preaching' (at the Louvre); 'St. Stephen disputing with the Doctors,' of 1514 (at the Brera, Milan); and 'The Martyrdom of St. Stephen,' of 1515 (now in the Gallery of Stuttgart). He painted in 1515 a design representing 'The Indulgence of St. Mark,' for the Great Council Hall that was burnt in 1577. He executed in 1514 a large altar-piece for San Vitale, Venice, which represents 'St. Vitale on Horseback, attended by his wife Valeria, and Saints'; and in 1515 he finished for the Prior of Sant' Antonio of Castello the altar-piece of 'Crucified Saints,' now in the Venice Academy. In 1519 were painted the two altar-pieces of Madonnas and Saints in the Cathedral at Capo d'Istria, and the church of Pozzale, near Cadore. After this date no further works of his are known, and it is probable that his death occurred soon after 1522. Many paintings by this artist still exist; amongst those not mentioned above are:

Berlin.	*Gallery.*	Madonna and Child with Saints.
Cheshire.	*Brocklebank Coll.*	Christ and four Disciples (*signed*).
Ferrara.	*Museum.*	Death of the Virgin. 1508.
Florence.	*Uffizi.*	Fragment, Finding of the True Cross.
Frankfort a M.		Madonna.
London.	*Nat. Gall.*	Virgin and Child, with Saints, adored by the Doge Giovanni Mocenigo.
Milan.	*Brera.*	St. Stephen preaching.
,,	,,	Presentation and Marriage of the Virgin.
,,	*Poldi Pezzoli.*	Samson (?).
Paris.	*Louvre.*	St. Stephen preaching.
Stuttgart.	*Museum.*	Glorification of St. Thomas Aquinas. 1507.
,,	,,	Martyrdom of St. Stephen.
Venice.	*St. Vitale.*	St. Vitalis on Horseback, adoring the Virgin. 1514.
,,	*Academy.*	Meeting of St. Anne and St. Joachim. 1515.
,,	,,	Cure of a lunatic, the Rialto in the background.
,,	*Museo Correr.*	Visitation.
,,	,,	Two Courtesans.
,,	*Palazzo Ducale.*	The Lion of St. Mark in a Landscape. 1516.
Vienna.	*Gallery.*	The Annunciation. 1504.
,,	,,	Christ adored by Angels. 1496.

CARPENTER, MARGARET SARAH, who was the daughter of Captain Geddes, was born at Salisbury in 1793. She first studied art from Lord Radnor's collection at Longford Castle, and competed successfully, for two or three years, for the prizes at the Society of Arts, obtaining on one occasion the gold medal. She went to London in 1814, established herself as a portrait painter, and secured great reputation. In that year she first exhibited at the Royal Academy a portrait of Lord Folkestone, and at the British Institution the 'Fortune-Teller' and 'Peasant Boy.' In 1817 she

Anderson photo] [*Accademia, Venice*

THE DREAM OF ST. URSULA

VITTORE CARPACCIO

Anderson photo] [*Accademia, Venice*

ST. URSULA AND THE POPE

married Mr. W. H. Carpenter, Keeper of the Prints and Drawings in the British Museum, upon whose death, in 1866, Her Majesty conferred upon her a pension of £100 per annum. She died in London in 1872. Mrs. Carpenter is chiefly known as a painter of portraits, amongst which may be mentioned those of

Lord Kilcoursie and Lady Sarah de Crespigny, 1812. Lord Folkestone, 1814. Mr. Baring, 1815. Sir Henry Bunbury, 1822. Lady Eastnor, 1825. Lord de Tabley, 1829. Mr. Justice Coleridge, 1830. Lady Denbigh, 1831. Mrs. Herries, 1832. Lady King, daughter of Lord Byron, 1835. Archbishop Sumner, 1852. Lord John Manners. Dr. Whewell.

Her portraits of Richard Parkes Bonington, the painter, John Gibson, R.A., the sculptor, and Patrick Fraser Tytler, the historian, are in the National Portrait Gallery. She also produced a few fancy subjects, of which there are two examples in the South Kensington Museum—'Devotion' (a portrait of Anthony Stewart, the miniature painter), exhibited at the British Institution in 1822; and 'The Sisters,' portraits of the artist's two daughters, exhibited in 1840.

CARPENTERO, JOHANNES CAROLUS, a Flemish historical painter, born at Antwerp in 1784, studied under Van den Bosch and Mattheus van Bree. Besides historical pictures, he painted landscapes with cows and sheep, taking Ommeganck for his model. He died at Antwerp in 1823.

CARPENTIERS, ADRIEN, (or CHARPENTIÈRE,) was a native of Switzerland who settled in England as a portrait painter about 1760, and from that year until 1774 was a frequent exhibitor at the Society of Artists in Spring Gardens. One of his best works is the portrait of Roubilliac, the sculptor, now in the National Portrait Gallery, of which there is a good mezzotint by David Martin. He died in London about 1778, at an advanced age.

CARPI, GIROLAMO DA, was born at Ferrara in 1501, and was educated under Benvenuto Garofolo. On leaving the school of that master, he passed some time at Bologna, where he was much employed in portrait painting. He afterwards visited Parma and Modena, where he was so fascinated with the works of Correggio and Parmigiano, that he applied himself to study and copy them with great assiduity. He is not, however, to be considered only as a copyist. He painted many pictures, of his own composition, for the churches at Ferrara and Bologna. At Ferrara, in the Cathedral, are three pictures by him of the Madonna, St. George, and St. Maurice. At the Carmelites is his picture of 'St. Jerome;' and in Santa Maria del Vado one of his finest works, representing a 'Miracle wrought by St. Anthony of Padua.' For the church of San Francesco, at Rovigo, he painted a picture of the 'Pentecost;' and at Bologna his two most celebrated productions, the 'Adoration of the Magi,' for San Martino Maggiore, and the 'Madonna and Child, with St. Catharine and other Saints,' for San Salvatore. In the two last he displays a mixture of the Roman and the Lombard styles. He also painted for some time in Rome. He died at Ferrara in 1556. The Dresden Gallery possesses a 'Venus and Cupid,' by him.

CARPI, MARCO DA. See MELONI.

CARPI, UGO DA, a painter and engraver, descended from the ancient family of the Counts of Panico, was the tenth child of Count Astolfo da Panico. The year of his birth is uncertain. In the petition to the senate of Venice, in 1516, to grant him protection from piratical imitators of his prints, he is said to be in advanced age, *venuto all' età senile*, which induces Passavant to put the date of his birth, which has been usually stated to have taken place in 1480, back to 1450. He died probably in Rome in 1520.

Vasari styles him a mediocre painter, but great in drawing; and although there exists an agreement between Carpi and Saccacini to execute an extensive work between them, no authentic paintings remain from his hand, his celebrity resting entirely on his wood-engravings, which were executed by successive printings from various blocks of different shades, by which were produced completer effects than those of ordinary woodcuts. This was called chiaroscuro, a name still given to it, and was in fact a simple form of our modern chromo-printing. Carpi claimed in his petition to the Doge and Senate to have been the inventor of the method, but as no example by him exists with a date to compete with the chiaroscuro issued at Augsburg by Jost de Necker in 1510, and his claim was only made in 1516, he seems to have no certain claim to the invention. The more the subject is investigated, the more certain it seems that all forms of engraving, as of printing, originated in Germany. His works are numerous, and are confused with those of Boldrini. His known works are after Raphael and Parmigiano; sometimes they are of a large size. As, however, they are not signed, and are identified with difficulty, it is not necessary to enumerate many.

Descent from the Cross; *after Raphael.*
St. John in the Wilderness; *after the same.*
The Miraculous Draught of Fishes; *after the same.*
Death of Ananias; *after the same.*
Elymas struck with Blindness; *after the same.*
A Sibyl reading, with a Child holding a torch to light her; *after the same.* A rare print, copied by Coriolano as one of a set.
Diogenes; *after Parmigiano.*
SS. Paul and Peter; very small; *after the same.*

See 'Di Ugo da Carpi e dei Conti da Panico,' Bologna, 1854, by Gualandi; Passavant, vol. vi.; Bartsch, vol. xii. W. B. S.

CARPINONI, DOMENICO, a Bergamese painter, was born at Clusone, in the Valle Seriana, in 1566. He was sent to Venice when young, and became a scholar of the younger Palma. In the early part of his life he was occupied in copying the works of Palma and Bassano; he afterwards painted some pictures of his own composition, which, according to Tassi, are vigorously coloured, and tolerably correct in design. In the principal church of Clusone is a picture by him of the 'Birth of St. John the Baptist,' and a 'Descent from the Cross;' in the Chiesa di Monesterolo, in the Valle Cavallina, is a picture of 'The Transfiguration;' and at Lovere, in the church of the Padri Osservanti, 'The Adoration of the Magi.' He died in 1658.

CARPINONI, MARZIALE, the grandson of Domenico Carpinoni, was born at Clusone about 1644. According to Tassi, he was taught the first principles of art by his father, an artist of little note, but afterwards had the advantage of the instruction of his grandfather. He was afterwards sent to Rome for improvement, where he frequented the school of Ciro Ferri. He painted historical subjects with no small success, and was employed for the churches of his native town and the vicinity. In the principal church at Clusone is the 'Virgin and Child, with Saints,' by this painter, and 'The

Baptism of Christ by St. John;' and in the cathedral at Bergamo, SS. Domno, Domneone, and Eusebia. He also painted several pictures for the churches in Brescia. He died at Ferrara in 1722.

CARPIONI, CARLO, the son of Giulio Carpioni, was born about the middle of the 17th century. He was educated by his father, after whose style he painted a few pictures, but he is better known by his portraits. In the Council-chamber at Vicenza and in the convent of the Servites at Monte Berico there are some groups of portraits of magistrates, which show a truthful resemblance, and an ingenious and elevated imagination.

CARPIONI, GIULIO, was born at Venice in 1611. He was a scholar of Alessandro Varotari, called Paduanino, but followed more the style of Cantarini. He was superior to his fellow-student Maffei in vigour, expression, and invention. He painted history and bacchanals, and also sacred subjects of a small size, many of which are to be seen in the churches in the Venetian states. His fabulous subjects are placed with distinction in the private collections of his country, and are touched with a spirit, and coloured with a beauty of tinting, which his master would not have disavowed. Paintings by him may be seen in the Galleries of Augsburg, Dresden, Vienna, Modena, and Florence. He was also an etcher; his best plates being 'St. Anthony of Padua,' 'Christ on the Mount of Olives,' 'The Virgin reading,' and 'The Virgin with the Rosary.' He died at Verona in 1674.

CARR, JOHNSON, a pupil of Wilson, was born in 1743. He gave promise of being a good landscape painter, when he died in 1765. His chalk drawings possess considerable merit.

CARR, R, practised as an etcher, in imitation of Hollar, in England, towards the close of the seventeenth century.

CARR, Rev. WILLIAM HOLWELL, who was born in 1750, and died in 1830, practised landscape painting as an amateur; he exhibited occasionally at the Royal Academy from 1797 till 1820. He bequeathed thirty-three paintings to the National Gallery, including his own portrait by Jackson, and a fine picture by Luini.

CARRACCI FAMILY.

Antonio (tailor).——Lodovico (1555—1619).——Paolo.

Agostino (1557—1602). Annibale (1560—1609). Giovanni Antonio.

Antonio Marziale (1583—1618). Francesco (1595—1622).

CARRACCI, AGOSTINO, painter, engraver, poet; the nephew of Lodovico, and the elder brother of Annibale Carracci, was born at Bologna in 1557. He was intended by his father for the business of a goldsmith, a profession then nearly connected with the art of engraving, and at the age of fourteen he had engraved some plates in the style of Cornelis Cort, when Lodovico persuaded him to study painting. He became a scholar of Prospero Fontana, and he afterwards studied under Bartolommeo Passerotti. On leaving the school of Passerotti, Agostino, together with his brother Annibale, passed some time at Parma, where they studied with attention the works of Correggio and Parmigiano. He afterwards went to Venice, where he had an opportunity of perfecting himself in engraving under Cornelis Cort, by whose instruction he became one of the most distinguished engravers of his country. Excellent as a designer, he frequently corrected the defects in the drawing of the pictures he engraved, for which he sometimes received the thanks, but more usually the reproaches, of the painter. On his return to Bologna, in 1589, stimulated by the reputation Annibale had already acquired, he devoted himself to painting with indefatigable assiduity, and, assisted by the instruction of Lodovico, his advancement was such that he was engaged in all the considerable works in which they were then employed in the Magnani and Zampieri palaces. He instructed the scholars in the Academy in the theoretical branches of painting, and also wrote for their edification a sonnet, wherein he tells them what characteristic quality to choose from each of the great masters. It was at this time that he painted for the Certosa at Bologna his famous picture of the 'Communion of St. Jerome,' now in the gallery of that city. It is one of the very few paintings which bear his signature. Annibale being soon after engaged to visit Rome, to paint the Farnese Gallery, he was accompanied by Agostino, whose resources and poetical genius were of the most essential service in the composition of those fabulous subjects to which the unlettered mind of Annibale would have been inadequate.

These aids were not sufficiently appreciated by Annibale, whose vivacious and turbulent disposition produced continual dissensions, and Agostino, after he had executed the 'Triumph of Galatea,' and the 'Cephalus and Aurora,' was obliged to abandon him, and to leave Rome. He went to Parma, where he was employed by Duke Ranuccio to paint the great saloon of the Casino, the finishing of which he did not long survive. He died at Parma, in 1602. The following are the principal works of Agostino Carracci:

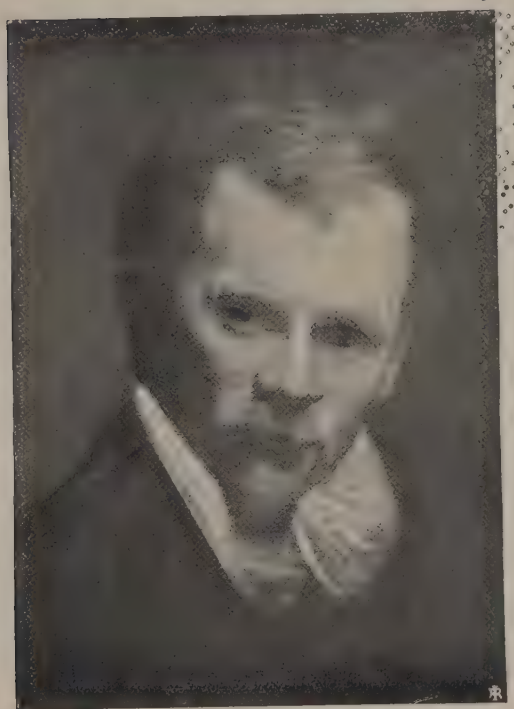
Bologna.	*Pinacoteca.*	The Last Communion of St. Jerome (*his master-piece*).
"	"	The Assumption.
Cassel.	*Gallery.*	Hagar and Ishmael.
London.	*Nat. Gal.*	Cephalus and Aurora.
"	"	Triumph of Galatea.
		Both original cartoons for the frescoes in the Farnese Palace, Rome.
Munich.	*Pinakothek.*	St. Francis receiving the Stigmata.
Vienna.	*Gallery.*	St. Francis receiving the Stigmata.
"	"	St. Dominic.
"	"	Female Portrait. *Signed and dated.* 1598.

As an engraver, Agostino Carracci is to be ranked among the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection, if he had paid more attention to the effect of chiaroscuro. They appear to have been executed entirely with the graver, in a bold, free style, nearly resembling that of his instructor, Cornelis Cort. The expression of his heads is admirable, and his extremities are marked with the greatest care. His plates are very numerous; they are generally marked with the initials *A. C.* or *AUG. F.* or *Agos. C.*, and sometimes with his name abbreviated. They are not difficult of recognition. The following are his principal prints:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

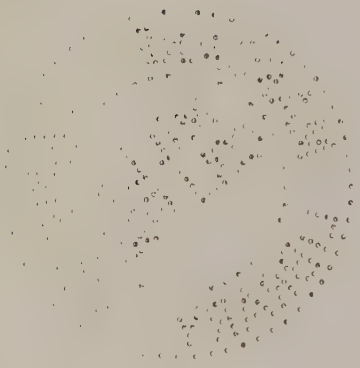
Antonio Carracci, his father; very scarce.
Bust of Cosmo I. with ornamental figures.
The Head of a Woman; fine.
Portrait of a Lady with a collar of pearls.
Giovanni Tommaso Costanzo.
Princess Christina of Lorraine.

ANNIBALE CARRACCI



Brogi photo] [*Uffizi Gallery, Florence*

THE ARTIST, BY HIMSELF



ANNIBALE CARACCI

[*Vatican, Rome*

CHRIST IN GLORY IN THE CLOUDS

Ulisse Aldrovandi.
Tiziano Vecelli. 1587.
Eve giving the Apple to Adam. 1581.
The Virgin and Infant Jesus.
The Repose in Egypt.
The Virgin in the Clouds, giving the Scapulary to a Saint.
The Virgin seated on a step, with St. Joseph, the Infant Jesus, St. John, and an Angel; scarce.
The Good Samaritan; proofs before the letter are very rare. The impressions with the name of *Bertelli* are retouched.
The Crucifixion, with two Females, one representing Christianity, the other Judaism.
The Resurrection.
The Confraternity of the Sacred Name of God. (The Pope and the Senate of Venice kneeling before the Virgin.) 1582.
St. Francis of Assisi receiving the Stigmata; *Agos. Car.* 1586.
The Cord of St. Francis. (St. Francis distributing cords to a number of persons of different orders.) 1586.
St. Jerome kneeling at the entrance of a cave. There are impressions of this plate, which are very scarce, in which it is only three parts finished, the rest being slightly sketched with a single stroke. The plate was afterwards finished by his pupil Villamena.
Seventeen plates of free subjects, called in Italy 'Le Lascivie dei Carracci.'
Two other amorous subjects.
A Landscape with naked figures.
A Landscape with the same, and in the distance a Dance.
Cupid conquering Pan; *Omnia vincit amor.* 1599.
Perseus combating the Monster.
Frontispiece for the work called *Cremona fidelissima* This book, which is very scarce, contains thirty-five portraits. engraved by *Agostino Carracci.*

SUBJECTS AFTER VARIOUS MASTERS.

A Child blowing Bubbles; *after Goltzius;* very scarce.
Jacob watering the Flocks of Rachel; *after D. Calvaert.* 1581.
Judith; half-length; *after Lorenzo Sabbatini.*
The young Tobit conducted by the Angel; improperly marked *Raffaelle d'Urbino;* it is after *Raffaelle da Reggio.*
The Presentation in the Temple; *after Orazio Sammacchini.*
The Virgin and Infant Christ giving the Keys to St. Peter; *after the same.*
The Adoration of the Magi; *after B. Peruzzi.* 1579.
The Virgin and Infant, with the Magdalen, St. Jerome, and an Angel; *after Correggio.* 1586.
The Ecce Homo, with the Virgin and other figures; *after the same.* 1587.
The Adoration of the Magi; *after Marco del Moro.*
The great Crucifixion; *after Tintoretto;* in three sheets.
The mocking of Christ; *after V. Strada.*
The dead Christ, supported by an Angel; half-length; *after the same.*
The Pietà; *after the sculpture of Michelangelo Buonarroti.*
The Nativity of the Virgin; *after Andrea del Sarto.*
The Virgin Mary crowned by the Trinity; *after A. Mostaert.*
The Holy Family; *after Barocci.*
The Holy Family, with St. John; *after Raphael.*
The Holy Family, with St. Michael; *after L. Sabbatini.*
The Virgin with the Crescent, and the Infant Jesus giving the Benediction; *after the same.*
The Holy Family, with St. Anthony and St. Catharine; *after Paolo Veronese.*
The Virgin taking under her protection two Monks; *after the same.*
The Marriage of St. Catharine; *after the same.*
The Martyrdom of St. Justina; *after the same;* in two sheets.
The Trinity; *after Titian.*
The Virgin and Infant Jesus, with several Saints; *after Giulio Campi.*
St. Paul resuscitating Eutychus; *after Antonio Campi.*
The Holy Family reposing in a Landscape; *after B. Passeri.*
St. Sebastian; *after Francesco Raibolini.*
The Virgin suckling the Infant Jesus; *after J. Ligozzi.*
St. Jerome; half-length; *after Vanni.*
St. Jerome, with the Lion, regarding the Virgin in the Clouds; *after Tintoretto.* 1598.
The Temptation of St. Anthony. 1582. As this print is without a name, it has been sometimes attributed to Cornelis Cort.
Mercury and the Graces; *after Tintoretto.*
Wisdom, accompanied by Peace, driving away the God of War; *after the same.*
Æneas carrying his Father Anchises; *after Barocci.*

CARRACCI, ANNIBALE, was born at Bologna in 1560. His father, who was a tailor, at first brought him up to his own trade, but the boy's natural abilities and the advice of Lodovico induced Antonio Carracci to let his son study in the atelier of his uncle. Thus Lodovico was Annibale's first and only instructor in art. In 1580, Annibale left Bologna and went to Parma, where he studied the works of Correggio and Parmigiano. He was joined at Parma by his brother Agostino, who after a short time left Annibale to go to Venice, where they again met and lived together for some time. After an absence of about seven years he returned to Bologna, where in 1589 the Carracci opened their academy. He assisted Lodovico in his paintings in the Magnani, Fari, and Zampieri palaces. About 1600, Annibale was invited to Rome by Cardinal Odoardo Farnese to decorate the Farnese Palace. He was assisted by his brother Agostino, by Domenichino, and by Lanfranco. The Farnese Palace occupied about four years of the prime of Annibale's life. For this immense work (in which Poussin declares that he surpassed not only himself, but every painter who preceded him, and which is generally admitted to be his most important work) he received but five hundred crowns. These frescoes display the greatest technical excellence in drawing, both of drapery and the nude, in modelling and in colour. But it is to be regretted that Annibale, who was averse to literary studies, and consequently ignorant of history and fable, was obliged to have recourse to the acquirements of others, and the natural result was that he could not feel the poetry of his subject so sensibly, or correctly, as if it had emanated from his own mind. Annibale was in complete possession of his art, when the subject did not go beyond the limit of his comprehension.

After a visit to Naples, Annibale Carracci died at Rome in 1609, and was buried near Raphael in the Pantheon.

The most celebrated easel picture by Annibale was formerly in the Orleans Gallery, at the sale of which it fetched 4000 guineas, the highest price reached by any picture in that famous collection. It is now at Castle Howard. It represents the Saviour taken down from the Cross, extended in the lap of the Virgin, who is fainting, Mary Magdalene deploring the death of her Divine Master, whilst Mary (the wife of Cleophas), and another of the holy women, are succouring the mother of Christ. Of the beauties of this admirable production, any description that could here be attempted would be quite inadequate; it must be seen to be felt. The awful manner in which this solemn subject is represented, fills the mind of the beholder with the most affecting emotions. It has been very finely engraved by Roullet.

Annibale's excellence as a painter of landscape ought not to be left unnoticed; he did not confine himself to the backgrounds of his historical subjects, but painted several pictures in which the

figures are only accessory, and to which we have nothing superior in grandeur of scenery, in the choice of forms, in aërial tints, and in spirited execution. He also painted genre pictures, as 'The Greedy Eater,' in the Colonna Palace at Rome. The following are his principal paintings:

Berlin.	*Gallery.*	Holy Family.
,,	,,	Landscape.
		And many others.
Bologna.	*Pinacoteca.*	Madonna adored by six Saints. 1593.
,,	,,	Madonna enthroned, with Saints.
,,	,,	Annunciation.
,,	,,	Assumption. 1592.
Cassel.	*Gallery.*	Tobias.
,,	,,	Hercules.
Castle Howard.		The Three Maries.
,,		Portrait of Himself.
Darmstadt.	*Gallery.*	Portrait of Domenichino.
Dresden.	*Gallery.*	The Genius of Glory.
,,	,,	Assumption of the Virgin (*dated* MDLXXXVII).
,,	,,	Madonna enthroned with Saints (*signed* HANNIBAL CARRACTIVS BON F MDLXXXVIII).
,,	,,	S. Roch distributing Alms.
,,	,,	Virgin and Child with the Swallow.
		And others.
Florence.	*Uffizi.*	A Bacchante.
,,	,,	Portrait of Himself.
,,	*Pitti Pal.*	Christ adored by Saints.
London.	*Nat. Gal.*	Christ appearing to Simon Peter after his Resurrection.
,,	,,	St. John in the Wilderness.
,,	,,	Landscape, with figures.
,,	,,	Landscape, with figures.
,,	,,	Erminia taking refuge with the Shepherds.
,,	,,	Silenus gathering Grapes.
,,	,,	Pan teaching Apollo to play on the Pipes.
,,	,,	The Temptation of St. Anthony in the Desert.
,,	*Bridgewater Gal.*	St. George in Prayer.
Milan.	*Brera.*	Christ and the Woman of Samaria.
Modena.	*Museum.*	Venus.
Munich.	*Pinakothek.*	Susannah and the Elders.
,,	,,	A Pietà.
Naples.	*Museum.*	A Pietà.
,,	,,	Satyr and Bacchante.
,,	,,	Holy Family.
		And others.
Paris.	*Louvre.*	Birth of the Virgin.
,,	,,	'La Vierge aux Cerises.'
,,	,,	The Sleep of the Infant Christ. ('Le Silence du Carrache.')
,,	,,	The Virgin appearing to St. Luke and St. Catharine (*signed* ANNIBAL CARACTIVS F. MDXCII).
,,	,,	Preaching of St. John the Baptist.
,,	,,	A Pietà.
,,	,,	Christ at the Tomb.
,,	,,	The Resurrection (*signed* ANNIBAL CARRATIVS PINGEBAT MDXCIII).
,,	,,	The Magdalen.
,,	,,	Martyrdom of St. Stephen.
		And many others.
Petersburg.	*Hermitage.*	Anointing the dead Christ.
,,	,,	Holy Family.
,,	,,	Pietà.
,,	,,	The Women at the Sepulchre.
,,	,,	Christ and the Three Maries.
,,	,,	His own Portrait.
,,	,,	A Sleeping Maiden.
,,	,,	Landscape.
Rome.	*Borghese Pal.*	Deposition of the Cross.
,,	,,	St. Francis.
,,	*Colonna Pal.*	The Greedy Eater.
,,	*Farnese Pal.*	Ceiling—Triumph of Bacchus and Ariadne. 1600—1604.
,,	*Madonna del Popolo.*	Assumption.
Vienna.	*Gallery.*	The Descent from the Cross.
,,	,,	Christ and the Woman of Samaria.
,,	,,	Entombment.
,,	,,	St. Francis in Ecstasy.

By the hand of Annibale Carracci we have about twenty plates, partly etched, and finished with the graver, in which the great master is strongly marked. They are:

The Virgin suckling the Infant Jesus; oval.
The Virgin supporting the head of the Infant Jesus sleeping.
The Virgin and Child, with St. John presenting a Bird.
The Adoration of the Shepherds.
The Virgin of the Porringer, giving drink to St. John. 1606.
The Holy Family; *Anni. Car. in. fe.* 1590.
The Crucifixion; *Anj. jn Fe.* 1581.
The Dead Christ in the lap of the Virgin, called the Caprarola Christ. 1597.
Christ crowned with Thorns; *Annib. Carracius in. et fecit.* 1606.
St. Jerome with spectacles; half-length.
St. Francis with a Crucifix and a Skull.
Apollo playing on the Lyre, with Pan.
Jupiter and Antiope; *A. C.* 1592.
Silenus, a Faun, and a Satyr, called the Salver of Annibale.
Acis and Galatea, with a Satyr.
Susanna and the Elders; very scarce.
The Triumph of Bacchus (*doubtful*).

CARRACCI, ANTONIO MARZIALE, a natural son of Agostino Carracci, was born at Venice in 1583. He was educated by his father and by his uncle, Annibale Carracci, whom he accompanied to Rome when he went to paint the Farnese Gallery. Aided by Annibale's instructions, and endowed with much natural genius, he soon became a skilful designer, and was taken into the service of Cardinal Tonti, who employed him in the decorations of his chapel in the church of San Bartolommeo nell' Isola, where he painted several frescoes taken from the 'Life of the Virgin,' and the 'Passion of Christ.' The chapel of St. Charles Borromeo was ornamented by him with a picture representing that saint communicating the plague-stricken. He also painted a frieze in one of the rooms of the Pope's palace at Monte Cavallo. His works are rarely met with. The Marquis of Lansdowne possesses a 'Virgin and Child' by him. In the Louvre is a picture of 'The Flood'; in the Modena Gallery, 'Christ healing a Blind Man'; and in the Belvedere, Vienna, a 'Lute-Player.' He was greatly attached to Annibale, attended on him in his last moments, and gave him a splendid funeral in the church of the Rotunda, near the tomb of Raphael. Antonio died at Rome in 1618.

CARRACCI, FRANCESCO, called FRANCESCHINO, the son of Giovanni Antonio, and a nephew of Agostino and Annibale Carracci, was born at Bologna in 1595. He was brought up by Lodovico, and soon displayed great talent for art. He painted a 'Virgin adored by Saints' for Santa Maria Maggiore, Bologna, and a scene from the life of St. Roch in the Oratory of San Rocco. He subsequently set up an opposition school to that of Lodovico, and called it the "True School of the Carracci"; but not meeting with the patronage he expected, he left Bologna, and went to Rome, whither he transplanted the "True School of the Carracci." He died, however, in poverty, at Rome in 1622. There are a few plates engraved by this artist from the designs of Lodovico and Annibale, which are marked *F. C.*, or *F. C. S.*

Alinari photo] [*Bologna Gallery*

THE MADONNA AND CHILD, ANGELS AND SAINTS

The Virgin and Child, inscribed *Deiparæ imago a divo Luca pict., &c.*
St. Charles Borromeo, kneeling.
A winged Angel pointing to a Skull.
Four Busts of Semiramis, Lucretia, Artemisia, and Portia.

CARRACCI, Lodovico, the real founder of the Eclectic school, was born at Bologna in 1555. The two masters whom he had chosen, Fontana of Bologna and Tintoretto of Venice, counselled him to abandon the career of an artist, considering him incapable of ever succeeding in it; and his fellow-students called him "the ox," on account of the slowness and heaviness of his mind, and also because of his continual, determined, and indefatigable application. He painted afterwards under Passignano, and also studied the works of Andrea del Sarto, at Florence; at Parma he was impressed by the pictures of Correggio and Parmigiano, and at Venice by those of Titian. On his return to Bologna, Lodovico Carracci opened in 1589, in conjunction with his two nephews, Agostino and Annibale Carracci, an Academy "degli Desiderosi" ("Those who regret the past, despise the present, and aspire to a better future"), which was kept by the three together until 1600 (when the two brothers went to Rome), from which time till 1619, the year of his death, it was maintained by Lodovico alone. Soon after its opening, this academy acquired such renown that all establishments of a like nature in Bologna were closed: and Lodovico Carracci's fame rests rather on his teaching than on the works he himself executed. The Carracci reckoned amongst their pupils, Albani, Guido Reni, Domenichino, Lanfranco, Spada, and Tiarini. The frescoes which Ludovico executed with the assistance of pupils in 1602, in San Michele in Bosco in Bologna, representing the 'Life of St. Benedict,' and the 'Life of St. Cecilia,' have perished. The following are his principal existing pictures:

Berlin.	*Gallery.*	Miracle of the Loaves and Fishes.
Bologna.	*Palazzo Magnani Guidotti.*	History of Romulus and Remus (*fresco; painted in conjunction with Annibale and Agostino*).
"	*S. Gregorio.*	St. George and the Dragon.
"	"	The Annunciation.
"	*Pinacoteca.*	The Transfiguration.
"	"	Madonna of the Bargellini Family.
"	"	Birth of St. John the Baptist.
"	"	*And others.*
Florence.	*Uffizi.*	His own Portrait.
Parma.	*Museum.*	Burial of the Virgin.
Milan.	*Brera.*	Christ with the Woman of Canaan.
Modena.	*Museum.*	Flora.
"	"	Galatea.
"	"	The Assumption.
Paris.	*Louvre.*	The Annunciation.
"	"	Virgin and Child.
"	"	Pietà.
"	"	Appearance of the Virgin to St. Hyacinthe.
Rome.	*Doria Pal.*	Ecce Homo.
London.	*Nat. Gal.*	Susannah and the Elders.

By Lodovico Carracci we have a few engravings from his own designs; they are etched in a free and masterly style, and finished with the graver. He generally marked his plates with the initials *L. C.* or *LO. C.* We have by him the following:

Samson overcoming the Lion; *L. C. F.*
The Virgin and Infant Jesus, with four Angels, half-length.
The Virgin suckling the Infant Jesus, half-length; *lod. Carr. in. f.*
The Holy Family, with the Virgin washing Linen; *L. C., f.*
Another Holy Family; 1604.
Another Holy Family under an Arch.
The Frontispiece to the Poems of Cesare Rinaldi.
A Thesis, with the Arms of Bonfigliuoli, with Mercury and Hercules.

CARRACCI, Il Gobbo de'. See Bonzi.
CARRACCINO, Il. See Mulinari, Giov. Ant.
CARRACCIOLO. See Caracciolo.

CARRARI, Baldassare, was a native of Ravenna, who flourished about the year 1512. Lanzi places him amongst the pupils of Niccolò Rondinello, and considers that his principal and most celebrated production is his picture of 'St. Bartholomew,' in the church of San Domenico at Ravenna. When Pope Julius II. visited that city in 1511, he declared that the altars of Rome did not possess a finer painting than that work. A 'Madonna and Child with Saints' by him, in the Brera, Milan, originally hung in San Domenico, Ravenna.

CARRÉ FAMILY.

Franciscus (1630 (?)—1669).
Hendrik (1658—1721). Michiel (1666—1728).
Abraham (1694—1758-59). Hendrik (1696—1775). Johannes (1698—1772).

CARRÉ, Abraham, was the son of Hendrik Carré, and was born at the Hague in 1694, and died there in 1758 or 1759. He painted small portraits and cabinet pictures, and was an excellent copyist of the works of the more distinguished Dutch masters, in which occupation he was much employed by the dealers, who sold his copies as originals. Two of his brothers, Hendrik Carré, who was born at the Hague in 1696 and died there in 1775, and Johannes, who was born at the Hague in 1698 and died there in 1772, were also painters, though but little is known of them.

CARRÉ, Franciscus, was a painter born in Friesland about 1630. It is not known who was his instructor, but he grew to be sufficiently esteemed to be appointed first painter to the Stadtholder William Frederick. He excelled in painting landscapes and village festivals, but his works are little known out of his own country. He left an etching of the funeral catafalque of the Stadtholder. He died at Amsterdam in 1669.

CARRÉ, Hendrik, was the elder son of Franciscus Carré, and was born at Amsterdam in 1658. After studying the art under Juriaen Jacobsz and Jacob Jordaens for some time, the Princess of Orange gave him a commission in her regiment, and he served some years in the army, being present at the siege of Groningen in 1672. He afterwards resumed painting at Amsterdam with much success. Examples of his work, which is in the style of Berchem, can be seen in the Château of Ryswick and in the Gallery at Brunswick. He died in 1721.

CARRÉ, Michiel, was born at Amsterdam in 1666. He received his first instructions from his elder brother Hendrik Carré, and afterwards became the scholar of Nicolaas Berchem, but unfortunately did not profit by the example and practice of so excellent a master, but preferred to follow the style of a much inferior artist named Gabriel van der Leeuw. Houbraken states that Michiel Carré resided some time in England, and that his works were not popular here, but Horace Walpole makes no mention of him in his 'Anecdotes.' He was a landscape painter of some celebrity, since at the death of Abraham Begeyn he was invited to Berlin by the King of Prussia, who appointed him one of his

painters. On the death of Frederick he returned to Holland, and resided chiefly at Alkmaar, where he died in 1728. His greatest merit was the uncommon facility and boldness of his pencil, which was well suited to the works upon which he was principally engaged, the decoration of halls and large apartments. One of his best productions is to be seen in a saloon at the Hague, where he has represented in a large landscape the 'History of Jacob and Esau.' Some of his easel paintings, landscapes with cattle, are very good. Examples of these can be found in the Brunswick Gallery, and the Rotterdam Museum.

CARREÑO DE MIRANDA, JUAN, an eminent Spanish painter, was born at Aviles, in the Asturias, in 1614. He learned painting at Madrid under Pedro de Las Cuevas and Bartolomé Roman, and improved himself in design and colouring by studying the works of Velazquez and Van Dyck. His talents recommended him to the patronage of Philip IV., who employed him in some important fresco works in his palaces. Besides his commissions from the king, he painted a number of pictures for the churches, and Palomino gives a long account of his works at Madrid, Toledo, Alcalá de Henares, Segovia, and Pamplona. At Madrid, in conjunction with Francisco Rici, he painted the celebrated cupola of San Antonio de los Portugueses, and a fine picture of the 'Magdalen in the Desert,' in the convent of Las Recogidas. His colouring was in tenderness and suavity perhaps superior to that of any painter of his country except Murillo. He was retained as painter to the court under Charles II., and died at Madrid in 1685. He also executed several etchings.

The following are some of his best paintings:

Berlin.	*Gallery.*	Portrait of Charles II. of Spain. 1673.
Paris.	*Louvre.*	St. Ambrose giving Alms.
Vienna.	*Academy.*	A Priest with the Consecrated Host.

CARRETTI, DOMENICO, was, according to Averoldi, a native of Bologna. It is not stated by whom he was instructed, but during a long residence at Brescia, he painted many small historical pictures for private collections. He was also employed for the churches. His most esteemed work is a picture of the 'Virgin with the Infant Jesus and St. Theresa,' in the church of San Pietro in Oliveto.

CARREY, JACQUES, a French painter, was born at Troyes in 1649, and became a pupil of Le Brun. In 1673 he accompanied the Marquis de Nointel in his embassy to Constantinople, taking sketches of the most remarkable scenes and objects, from which he afterwards painted pictures. In 1674 he visited Greece and made for the Marquis de Nointel the priceless drawings of the Parthenon, now in the Bibliothèque Nationale at Paris, which have been so highly praised by M. Beulé. They were reproduced and published in 1848 by the Marquis Léon de Laborde, under the title 'Le Parthénon, documents pour servir à une restauration.' The Louvre possesses a series of drawings by him representing the 'Supplice du Pal,' and in the Bordeaux Museum are two pictures of Turkish ceremonies. Carrey died at Troyes in 1726.

CARRICK, THOMAS, a native of Carlisle, removed to London and soon became popular for his miniatures. Many eminent personages sat to him, and he exhibited at the Royal Academy occasionally from 1841 till 1860. He died in 1874.

CARRIER, AUGUSTE JOSEPH, a French painter, was born in Paris in 1800. He was a pupil of Gros, Prud'hon, and Saint, and evinced much talent in the painting of miniatures, but in his later years he devoted himself almost entirely to landscapes. He died in 1875.

CARRIERA, ROSALBA, better known by her Christian name alone, was a daughter of Angelo Carriera, a native of Chioggia, who held various official posts in the latter days of the Venetian Republic. She was born at Venice on the 7th of October, 1675, and at an early age showed her artistic talent by making designs for point-lace. This she continued to do until the fashion changed, when she was advised by Jean Stève, a Frenchman then residing at Venice, to turn her attention to the decoration of snuff-boxes, a branch of art in which he excelled. She then became a pupil of Giannantonio Lazzari, a distinguished amateur, and afterwards of Giuseppe Diamantini and Antonio Balestra, but her style was mainly inspired by the works of Pietro Liberi. She at first painted in oil, but it is to her miniatures, and above all to her crayon portraits, that her great reputation is due. Elected in 1705 a member of the Academy of St. Luke at Rome, and in 1720 a member of the Academy of Bologna, the Grand-Duke Cosmo III. requested her to contribute her own likeness to the famous collection of painters' portraits executed by their own hands in the Uffizi Gallery at Florence. The Florentine Academy likewise enrolled her among its members. In 1720 she visited Paris in company with her mother, her sisters Angela and Giovanna, and the Venetian painter, Antonio Pellegrini, whom the elder of her sisters had married. Rosalba stayed in Paris nearly a year, during which time she executed the portraits of Louis XV., then a boy of ten years old, the Regent, and many nobles and ladies of the French court. Crozat, Mariette, the Comte de Caylus, Watteau, Rigaud, Largillière, Coypel, and other distinguished amateurs and artists eagerly sought her society and her works, and the Royal Academy of Painting elected her by acclamation. Her diary, kept during her stay in Paris, contains details of much interest respecting the brilliant society of the Regency. It was published by the Abbé Vianelli in 1793, and was both reprinted in Italian and translated into French in 1865. Rosalba was then forty-five years of age, and had never been pretty, yet she charmed every one by the grace and modesty which set off her rare talent. Returning to Venice in 1721, her pencil found constant employment, for scarcely a traveller of distinction passed through that city without carrying away with him his own portrait or some fancy head. In 1723 she visited the court of Modena, and in 1730 that of Vienna, and the Elector of Saxony, afterwards Augustus III., King of Poland, purchased many of her works. Ten years before her death her sight failed, and she died at Venice on the 15th of April, 1757. Her works are still admired, although no longer compared with those of Correggio, for the delicate tints have now faded, and the faulty drawing and affected style become but too apparent.

The Dresden Gallery possesses 143 of her works, including portraits, and sacred and other subjects, the chef-d'œuvre being the head of Metastasio. The Louvre has five of her drawings, among which is the half-length crayon drawing of a 'Muse crowned with Laurel,' which she presented on her reception at the Academy. There are drawings

ROSALBA CARRIERA

CALLED

ROSALBA

[*Louvre, Paris*

A LADY

PASTEL

by her at Venice, Chioggia, and Padua, and in the Galleries of Turin, Florence, Copenhagen, and St. Petersburg.

Rosalba's youngest sister, GIOVANNA CARRIERA, painted miniatures, assisted her sister in the backgrounds and draperies of her drawings, and died in 1737. R. E. G.

CARRIÈRE, ANTOINE FULCRAND, a French lithographic artist and pupil of Ingres, was born at St. Afrique (Aveyron) in 1804. He executed a series of portraits of generals of the First Empire, and died at Agen in 1856.

CARROGIS, LOUIS. See CARMONTELLE.

CARRUCCI, JACOPO, (or CARUCCI,) called JACOPO DA PONTORMO (or, more correctly, PUNTORMO), was born at Pontormo, in the Florentine state, in 1494. His parents dying before he was thirteen years of age, he was taken to Florence by a relation, who, perceiving his inclination for art, placed him in the school of Leonardo da Vinci, under whose tuition he remained only till 1512, but who, nevertheless, influenced his style of painting; he afterwards became successively the scholar of Piero di Cosimo and of Mariotto Albertinelli. Whilst he was a disciple of Albertinelli, he painted a picture of the 'Annunciation,' which excited the greatest admiration, and being shown to Raphael, was considered by that great painter as an uncommon effort of genius for a juvenile performance. When about eighteen years of age he became a pupil of Andrea del Sarto; and some of his early productions having received the most marked commendation from Buonarroti, the illiberal disposition of his instructor conceived an unworthy jealousy of his powers, and he is said to have dismissed him from his academy. This ungenerous treatment only served as a stimulus to his exertions; and it was not long before he met with considerable occupation. One of his first productions, on leaving Andrea del Sarto, was a picture of the 'Visitation of the Virgin to St. Elizabeth,' for the convent of the Annunziata, which disputed the preference with many of the works of Del Sarto. He was not less successful in his 'Holy Family with St. John,' painted for the church of San Michele, at Florence; and his picture of 'St. Augustine giving the Benediction,' with a beautiful choir of angels, in the church of San Clemente. It is surprising that, with the possession of such powers, he should have degraded his talents by stooping to a servile imitation of the style of Albrecht Dürer, from whose prints the compositions in the series of pictures which he painted for the cloister of the Carthusians at Florence are undisguisedly copied. His fresco work at Pozzio a Caiano is perhaps the most original and appropriate in Italy, and a proof of his ability to do really excellent work. His last works were the frescoes he painted in the chapel of San Lorenzo, representing the 'Deluge' and the 'Last Judgment,' which, from his indecision and want of energy, occupied him eleven years. Great expectations had been formed of this important undertaking; but when the results were exposed to public view, they were found to be totally unworthy of his reputation; and it is perhaps fortunate for his fame that they have since been obliterated. He did not long survive this mortifying failure, and died at Florence in 1557. As a portrait-painter Carrucci is worthy of much praise. The following are some of his best works:

Berlin.	*Gallery.*	Portrait of Andrea del Sarto.
Florence.	*Uffizi.*	Madonna and Saints.
Florence.	*Uffizi.*	Venus and Cupid (*from a design by Michelangelo*).
"	"	Adam and Eve driven from Paradise.
"	"	Martyrdom of St. Maurice.
"	"	Birth of St. John.
"	"	Portrait of Cosmo I. de' Medici.
"	*Academy.*	The Disciples at Emmaus. 1525.
"	*Annunziata Convent.*	Madonna with Saints.
	S. Felicità.	Descent from the Cross.
"	*Pitti Pal.*	Martyrdom of Forty Saints.
"	"	Portrait of Ippolito de' Medici.
London.	*Nat. Gal.*	Joseph in Egypt.
Panshanger.		Three pictures.
Paris.	*Louvre.*	Holy Family.
"	"	Portrait of an Engraver of Gems.
Pozzio a Caiano.		Decorative Fresco.
Pontormo.		St. John and St. Michael.
Vienna.	*Gallery.*	Portrait of a Youth.
Volterra.	*Cathedral.*	Descent from the Cross.

CARS, JEAN FRANÇOIS, was a French engraver, born at Lyons in 1670. His father, FRANÇOIS CARS, was an engraver of no great repute, to whom we owe a portrait of Joseph Tobias Franc, drawn in 1681. Jean François worked at Lyons for some years, but eventually repaired to Paris, where he died in 1739. He had a brother, FRANÇOIS CARS, likewise an engraver, who died in Paris in 1763, aged eighty-three. The works of Jean François Cars are not considered equal to those of his more famous son. His plates are sometimes marked *J. F. Cars*, but more frequently, *J. F. Cars, fils.* We have by him the following portraits:

Nicolas, Superior of the Order of Capuchins at Lyons; *engraved at Lyons*, 1694. François Blouet de Camilly. Cardinal de Polignac; *after Rigaud.* Archbishop Neufville de Villeroi; *after Grandon of Lyons.* Bishop Dominic St. Clair. Louis Auguste, Prince de Dombes. Louis, Vicomte d'Aubusson. Prince Henri La Tour d'Auvergne. 1699. Archbishop Charles La Berchère. 1702. Cardinal Archbishop Le Camus. 1703. Pierre de Sève. 1706. Archbishop de Grammont. 1706. Louis XIV.; *engraved at Lyons, sold at Paris, marked J. F. C.*

CARS, LAURENT, was a French designer and engraver, born at Lyons in 1699. He was the son of Jean François Cars, who took him when quite young to Paris, where it was not long before he distinguished himself. In 1733 he was received as an Academician upon his portraits of Michel Anguier and Sébastien Bourdon. Cars, who was the master of Beauvarlet, may be considered as one of the best French engravers of the 18th century, in the kind of subjects he selected. He died in Paris in 1771. His best plates are those engraved after Lemoyne, particularly that of 'Hercules and Omphale,' and the series of illustrations after Boucher's designs to the Comedies of Molière, and after Oudry to the Fables of La Fontaine. His work is extensive; the following are his principal plates:

PORTRAITS.

Louis XV., an allegorical portrait; *after Lemoyne.* Louis XV., an allegorical portrait; *after Boucher.* Stanislaus, King of Poland; *after Van Loo.* Michel Anguier, sculptor; *after Revel.* Cardinal Armand Gaston de Rohan; *after Rigaud.* Marie Leszczinska, Queen of France; *after Van Loo.* François Boucher, painter; Jean Baptiste Chardin, painter; Madame Chardin; *after Cochin, fils.* Mlle. Camargo, dancing; *after Lancret.* Mlle. Clairon, in the part of Medea.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; The Flight into Egypt; *after Van Loo.* Bathsheba at the Bath; Susannah and the Elders; *after De Troy.* Adam and Eve in Paradise; Hercules and Omphale; Per-

seus and Andromeda; The Sacrifice of Iphigenia; Hercules and Cacus; Iris at the Bath; Cephalus and Aurora; The Rape of Europa; Time discovering Truth; *after Lemoyne.* Silence; L'Aveugle trompé; *after Greuze.* The Fortune-teller; The Venetian Festival; A Convoy of Equipages; *after Watteau.*

CARSTENS, Asmus Jacob, was an historical painter born at Sankt Jürgen, Schleswig, in 1754. He displayed considerable natural inclination for drawing and painting at quite an early age, and this was increased by the impression produced on him by the picture in the cathedral at Schleswig, painted by Juriaen Ovens, a pupil of Rembrandt. Endeavours were made to place him with Tischbein at Cassel, but these were unsuccessful, and he was accordingly apprenticed to a wine-merchant at Eckernförde. After spending five years in that capacity, during which his leisure hours were always being devoted to drawing and portrait-painting, he went to Copenhagen in 1776, where the artistic treasures of the Royal Gallery made such an impression upon him that he resolved at all cost to become a painter. He took at once to studying the antique, not indeed by copying, but by impressing the image on his mind by contemplation, which resulted in his obtaining an extraordinary facility in drawing the round when treating the human figure. He also learnt something of anatomy, but he did not go to the Academy, as his mind already evinced some repugnance to the academical course of training, and he preferred to train himself by making his own attempts at composition, by books, by engravings, and by the friendly assistance of other artists. His first large work was the 'Death of Æschylus,' soon followed by another on a larger scale, 'Æolus and Ulysses,' which was exhibited, and met with a most favourable reception. Meantime he entered the Academy with a view to obtaining the means of visiting Italy. But this, nevertheless, seems to have been his object rather for the sake of appearances, and the obtaining it a matter of the greatest indifference to him, as he had to retire from it in consequence of having declined to receive the silver medal awarded to him, on the ground of there having been some unfair act in the way the Directorate had treated another member. In fact, he rejected with contumely proposals made to him subsequently to canvass for the great prize, which had a six years' maintenance in Italy attached to it. He then left Copenhagen to satisfy his desire of visiting Rome at the expense of his scanty savings. He started in 1783, but did not get beyond Mantua, where the paintings of Giulio Romano in the Palazzo del Tè produced a profound impression upon him; but he was compelled by lack of funds to return to Germany. He then settled in Lübeck, where he maintained himself by painting portraits. However, he had by this time seen Giulio Romano's works, Leonardo da Vinci's 'Last Supper,' and something of Swiss scenery, and his imaginative powers had thus received new ideas—ideas which he now began to express in allegories of his own, as well as in compositions after Homer, Æschylus, Ossian, and Klopstock.

After nearly five years spent in Lübeck he had the good fortune to make the acquaintance of a wealthy amateur, who placed him in such a position that he was able to visit Berlin in 1787. At that place, as he was following out his determination to paint no more portraits, he was at first in very straitened circumstances, until the success of a composition he exhibited, entitled 'The Fallen Angel,' a design showing extraordinary power of imagination, led to his appointment as professor at the Berlin Academy. Amongst his works at this time, next to Plato's 'Symposium,' which is one of his finest, were the 'Battle of Rossbach,' and the design for an 'Equestrian Statue of Frederick the Great.' But previously, the decoration of an apartment with mythological subjects to the order of the Minister of the day, Heinitz, had brought him to the height of his wishes. On the occasion of its being opened the artist was presented to the king, and he shortly afterwards received a stipend enabling him to visit Rome. It was in the summer of 1792 that he made the journey, halting for a month in Florence, where he produced a fine composition in his 'Battle of the Centaurs and Lapithæ,' and reached Rome in September. There he studied more especially the works of Michelangelo and Raphael. His first work from his own design at Rome was the 'Argonauts and Chiron,' a work in which the purity of style and the beauty of the forms manifested the advance which he was making by sojourning at Rome. In 1795 he had a public exhibition of his works, and the judgment of connoisseurs, who were amazed at the skill he displayed, and at the extent of the powers of his imagination, was so favourable and so flattering that he considered he should be able to maintain himself for the future at Rome. Nor were his expectations delusive. His pictures found purchasers as well as admirers, and a troop of brave artists flocked round him. That exhibition, in fact, marks the second revival of modern art at the close of the past century.

The following two years witnessed the production of numerous masterly compositions after Lucian, Philostratus, Homer, Ossian, Sophocles, Pindar, Dante, and Goethe, as well as a series of excellent designs from the history of the Argonauts, and from that of Œdipus, as given by Sophocles. The last of these represented 'The Golden Age,' one of the most powerful and graceful productions of the artist's fancy. About this time he was seized with an attack in the chest, which defied all remedies, and he died at Rome in 1798.

Notwithstanding certain imperfections in his drawing and style, and in spite of the violent opposition he met with, Carstens was the founder of the new German school of painters, for which he opened the road—a road that was trodden by the foremost German artists with extraordinary success. Wachter, Kock, Schick, Genelli, and Thorwaldsen, and even the great Cornelius himself, were practically his followers. Of Carstens's works many are in private collections, the best assemblage being in the ducal cabinet at Weimar; there may be seen, amongst numerous specimens, two especially deserving of notice—'Homer before the assembled Greeks' (engraved by E. Schäffer), and 'Megapenthes' (engraved by Julius Thäter).

CARTARO, Mario. See Kartarus.

CARTEAUX, Jean François, a French general, was born at Aillevans (Haute-Saône) in 1751. He was in early life a pupil of Doyen, but is better known as a soldier than as an artist, Bonaparte having served under his orders at the siege of Toulon in 1793. He died in Paris in 1813. There is an equestrian portrait of Louis XVI. by him at Versailles.

CARTER, Ellen, whose maiden name was

VAVASEUR, made illustrations for the 'Gentleman's Magazine' and other periodicals. She died in 1815.

CARTER, GEORGE, an artist of considerable merit, is known as the painter of 'The Death of Captain Cook,' 'The Fisherman's Return,' and other popular works, which have been engraved. He died in 1786.

CARTER, GEORGE, who was born at Colchester, was an exhibitor at the Royal Academy in 1775, when he sent 'A Wounded Hussar on the Field of Battle.' He afterwards painted 'The Dying Pilgrim,' 'The Siege of Gibraltar,' and many portraits. He died at Hendon in 1795.

CARTER, JAMES, a line-engraver, was born in the parish of Shoreditch in 1798, and evincing a taste for art, was articled to the architectural engraver Tyrrel. While yet quite a youth, he gained the silver medal of the Society of Arts. After he had served his time to Tyrrel, he abandoned the style of engraving he had learned in the studio of his master, and adopted landscape and figures, in which he made great progress, but without any other instruction than that he had already received, so that he might almost be called self-taught. In 1840 he essayed to publish a work on 'Windsor Castle,' but failed in his attempt from want of the necessary support. He engraved some plates after Prout and others for the 'Annuals' when those ephemeral productions were in vogue, as well as some for the 'Vernon Gallery' series in the 'Art Journal,' and for other works on Architecture, &c. Amongst the engravings executed by him were E. M. Ward's great picture of 'Benjamin West's first Essay in Art,' 'Wells Cathedral,' 'Santa Pavilo,' and the 'Arc de Triomphe in Paris.' One of his later engravings was 'The Temple of Jupiter at Ægina,' for a work by C. R. Cockerell, R.A. He died in 1855.

CARTER, JOHN, who is chiefly known as an architectural draughtsman, was born in Ireland in 1748. He was the author of several works on architecture, and executed an immense quantity of drawings and sketches. From 1774 to 1786 he produced the designs published in the 'Builder's Magazine,' and for upwards of twenty years was employed by the Society of Antiquaries as their draughtsman. His connection with the 'Gentleman's Magazine' lasted from 1798 until nearly the close of his life. He occasionally exhibited at the Royal Academy, and at his death, which occurred in London, in 1817, he left no less than twenty-eight large folio volumes of sketches of architectural antiquities, which were sold by Sotheby in 1818.

CARTER, WILLIAM, was an English engraver, who was born about the year 1630. He was a pupil of Hollar, whose style he most successfully imitated, and whom he probably aided in his works. His engravings are mostly vignettes and ornamental book-plates. The plates in Ogilby's translation of 'Homer' were engraved by Carter. His plates, which are sometimes marked *W. C.*, were mostly executed about the year 1660.

CARTIER, VICTOR ÉMILE, a French painter of animals and landscapes, was born at Versailles in 1811, and died in Paris in 1866. The Museum of Orleans has by him a picture representing 'A Bull frightened by a Serpent.'

CARTWRIGHT, JOHN, a portrait-painter, exhibited at the Royal Academy from 1784 to 1808.

CARTWRIGHT, JOSEPH, exhibited marine subjects at the Royal Academy and the Society of British Artists from 1824 to 1829. He was appointed marine painter to the Admiralty in 1828, and died in the following year.

CARTWRIGHT, WILLIAM, was an English engraver of portraits and other book-plates. His name is affixed to a portrait of Thomas Cranmer, Archbishop of Canterbury, after Holbein. It is inscribed, *Cœlarif. Gu. Cartwright.*

CARUCCI. See CARRUCCI.

CARUELLE D'ALIGNY, CLAUDE FRANÇOIS THÉODORE, a French landscape-painter, was born at Chaumes (Nièvre) in 1798. He went to Paris in 1808, studied painting under Regnault and Watelet, and made his *début* in 1822 with an historical landscape on the subject of 'Daphnis and Chloe;' and this style of art, now much neglected, he constantly followed. He obtained a medal of the first class in 1837, and the decoration of the Legion of Honour in 1842. His 'View of Genazzano, Environs of Rome,' and 'View of Royat, France,' were sent by the French Government to the International Exhibition of 1862. Aligny died at Lyons in 1871, while holding the post of Director of the École des Beaux-Arts. Among his most important works may be cited:

Amiens.	*Museum.*	The Good Samaritan. 1834.
Besançon.	*Museum.*	Christ at Emmaus. 1837.
Bordeaux.	*Museum.*	The Infant Bacchus educated by the Nymphs of Naxos. 1848.
Caen.	*Museum.*	Death of Du Guesclin. 1838.
Carcassonne.	*Museum.*	Hercules and the Hydra. 1842.
Nantes.	*Museum.*	The Entrance of the Village of Corpo di Cava, between Naples and Salerno.
Paris.	*S.-Paul.-S.-Louis.*	Landscape, with Baptism of Christ.
"	*S. Etienne-du-Mont.*	Two Landscapes with Biblical subjects.
Rennes.	*Museum.*	Landscape, with a Monk at Prayer. 1839.

He likewise etched a series of ten views of the most celebrated sites of ancient Greece.

CARUS, CARL GUSTAV, a German painter, who was born at Leipsic in 1789 and died at Dresden in 1869. He is represented in the Dresden Gallery by two landscapes.

CARVALHO, the name of a painter of the 16th century, probably Portuguese, whose signature is on a 'St. Catharine' in the Madrid Gallery; it was formerly in the Convent of Los Angelos at Madrid, and is his only known work.

CARVER, RICHARD, a native of Ireland, practised there as a landscape-painter in the middle of the 18th century. He afterwards removed to London, and became director of the Incorporated Society of Artists, to whose exhibitions he occasionally contributed.

CARVER, ROBERT, a son of Richard Carver, and a native of Ireland, was known as an excellent scene-painter towards the close of the 18th century, and was especially celebrated for his sea-pieces. He resided chiefly in London, where he died in 1791.

CARWITHAM, J., was an English engraver who flourished about 1730, and was chiefly employed by the booksellers. His plates are sometimes executed with the graver only, but at other times are etched and finished with the graver in a style resembling that of Bernard Picart. There exist by him a plate of the 'Laocoon,' dated 1741, after the antique marble group, and some frontispieces, among which is an emblematical one, from a design of B. Picart, and dated 1723.

CARY, FRANCIS STEPHEN, the fifth son of the Rev. Henry Francis Cary, the translator of Dante, was born in 1808. He studied art in England and Italy, and about 1840 succeeded Henry Sass, the well-known master of the School of Art in Bloomsbury, London. From that time till about 1870 he imparted instruction to many young painters and sculptors who were afterwards successful in life. Cary, whose works were constantly seen at the London Exhibitions, died in 1880.

CASA, NICCOLÒ DELLA. See DELLA CASA.

CASA, PIER ANTONIO DELLA. See BERNABEI.

CASADO DEL ALISAL, JOSÉ, was born in Valencia in 1832. He studied at the Royal Academy of San Fernando, Madrid, and under Federico de Madrazo. In 1860 he won the 'prix de Rome,' and first-class medals at Madrid in 1862, 1864 and 1881. He was Director of the Spanish Academy and court painter, and died in 1895. His principal picture, 'The Bell of Huesca,' for which he received the Grand Cross of the Order of Isabel the Catholic, is now in the Museum of Modern Art at Madrid. His other pictures include 'The Death of Ferdinand IV.,' 'Semiramis,' 'Goya's Studio,' 'Beheaded Arabs,' 'Flora' (1881), 'In the Boudoir' (1882), 'Temptation' (1884), and 'Laura' (1885).

CASALI, ANDREA, called 'The Chevalier,' an Italian painter and engraver, was born at Cività Vecchia about 1720, and is said to have been a pupil of S. Conca. He visited England about 1741, and was employed in the decoration of the houses of several of the nobility, and on altar-pieces for churches. He remained in England till 1766, after which he lived for some years at Rome. He etched some plates from his own designs and one from Raphael.

CASALINA, LUCIA, an eminent portrait-painter, was born at Bologna in 1677. She was the pupil of Giuseppe dal Sole, and at first attempted some historical subjects, but became much more successful in portraits. Her own portrait, by herself, is in the Gallery of Florence. She married Felice Torelli, and died in 1762.

CASANOBRIO, LUCA. See CARLEVARIIS.

CASANOVA, CARLOS, born at Exéa de los Caballeros, in Aragon, studied painting under Geronimo Secano at Saragossa. He became painter to Ferdinand VI., and died at Madrid in 1762. He executed a portrait of Ferdinand VI., and one of Fray Miguel de San Josef presenting his 'Bibliografia critica' to Pope Benedict XIV. He also engraved Herera's picture of 'St. Augustine,' at Madrid, and some plates for the first edition of Ulloa's 'Relacion historica del viage á la America meridional,' Madrid 1748.

CASANOVA, FRANCESCO GIUSEPPE, was born in London in 1727, of Italian parents, who sent him while still young to Venice, where, after receiving some instruction from Guardi, he became a pupil of Francesco Simonini, a painter of battle-pieces, and, like him, took Borgognone for his model. Besides battle-pieces Casanova painted landscapes with figures and cattle, as well as sea-pieces and pastoral subjects. He arrived in Paris in 1751, and went to Dresden in the following year, where he remained until 1757. On his return to Paris he studied under Parocel, and was received into the Academy in 1763. He exhibited at the Salon till 1783, when he went to Vienna. He died at Brühl in 1802. He was a clever painter, often powerful, often fascinating, but inferior to Borgognone and far below Salvator Rosa, and now thought no more of than his pupil Loutherbourg. The following are some of his principal paintings:

Bordeaux, *Museum*, Cavalry Engagement. Dulwich, *Gallery*, Wanderers near a river. Lille, *Museum*, Two Landscapes. Paris, *Louvre*, Battle of Fribourg, 1771; Battle of Lens, 1771; Landscape with animals; Landscape with animals; A Cavalier galloping; A Cavalier and other soldiers. Petersburg, *Hermitage*, A Cow. Vienna, *Gallery*, Cavalry Engagement.

ETCHINGS.

The Russian Drummer on horseback. The Three Cuirassiers. The Standard. A Cavalry Skirmish. The Ass and the Banner. The Painter's Dinner.

CASANOVA, FRANCISCO, the son and scholar of Carlos Casanova, born at Saragossa in 1734, practised painting and copper-plate engraving. Cean Bermudez mentions with commendation a print of 'St. Emidius' executed by him at Cadiz in 1765. He was appointed engraver to the mint at Mexico, where he died in 1778.

CASANOVA, GIOVANNI BATTISTA, brother of Francesco Casanova, was born at Venice in 1722. He studied painting under Silvestre and Dietrich at Dresden, and went in 1752 to Rome, where, under the tuition of Mengs, he became an accomplished artist in pencil and crayon. Amongst other works he designed the plates to Winckelmann's 'Monumenti antichi.' He was appointed professor in the Academy at Dresden in 1764. His death occurred in 1795.

CASANOVA, JOYER Y, a Spanish painter, produced many pictures of historical subjects, of which the most important was, 'The Queen Regent taking the Oath before the Cortes.' He died in 1890.

CASELLI, CRISTOFORO, who was also known as CRISTOFORO DA PARMA, or IL TEMPORELLO, and called by Vasari CRISTOFANO CASTELLI, was a pupil of Mazzuola, and lived in the 15th and 16th centuries. He earned his livelihood between 1489 and 1492 as a journeyman at Venice, where he painted, in 1495, an altar-piece now hanging in the Sacristy of Santa Maria della Salute. The Gallery of Parma contains a 'Virgin and Child, with SS. John the Baptist and Jerome,' probably painted by him before 1489. In 1496 he became a master at Parma, and painted in 1499 a 'Virgin and Child between SS. Hilarius and John the Baptist,' which is now in the Sala del Consorzio in that city. The same year he executed 'The Eternal' on a gold ground in a chapel of the cathedral, and the 'Adoration of the Magi' in San Giovanni Evangelista. In 1507 he finished the monochrome of the 'Dead Christ' in the cathedral. The dates of his birth and death are alike uncertain.

CASEMBROODT, ABRAHAM, a Dutch painter, flourished about the middle of the 17th century. He distinguished himself at Messina as a landscape and marine painter. He occasionally painted historical events, and some pictures by him are in the church of San Giovacchino at Messina. He has also left a few etchings of marine subjects.

CASENTINO, JACOPO DEL. See LANDINI.

CASEY, DANIEL, a French historical painter, was a pupil of Wappers, in whose atelier at Antwerp he was a fellow-student with Mr. Ford Madox Brown. He first exhibited at the Salon of 1842, when he contributed a 'St. Louis in the Desert, near Damietta,' which was bought by the Government, and is now in the Bordeaux Museum. He exhibited constantly in Paris and Belgium, and became known as a powerful painter of ambitious

themes, excelling especially in his rendering of horses. Casey died in Paris, December 27, 1885.

CASINI, Giovanni, called Varlunga, from the place of his birth in Tuscany, was born in 1689. He was a portrait painter as well as a sculptor, and died in 1748.

CASOLANO, Alessandro, called also Alessandro della Torre, was born at Siena in 1552, and was the pupil of Salimbeni and of Roncalli, under whose tuition he became a very reputable historical painter. His compositions are ingenious and copious, his figures well drawn and gracefully disposed. His works are principally in the churches of Siena, but are also to be found in Naples and Genoa. His own Portrait is in the Uffizi, Florence. It is no slight proof of this artist's merit, that Guido Reni, on seeing his picture of the 'Martyrdom of St. Bartholomew,' at the Carmelites, exclaimed, "Costui è veramente pittore!" He also etched one plate, a Madonna. He died in 1606.

CASOLANO, Ilario, is called Cristofano Casolano by Baglione, but Mancini, who was his contemporary, and Lanzi, both call him Ilario. He was born in 1588, and, like his father, Alessandro Casolano, was a pupil of Cavaliere Roncalli. He assisted his father in some of his frescoes, and after his death finished that of the 'Assumption of the Virgin,' left imperfect by him. He painted several pictures for the churches in Rome, both in oil and in fresco, but was superior in the latter. The church of Santa Maria in Via contains a 'Trinity,' and that of La Madonna de' Monti some pictures from the Life of the Virgin and an 'Ascension' by this artist. He died at Rome in 1661.

CASPAR, Joseph, who was born in 1799 at Rorschach in Switzerland, studied at Rome in 1815, at Berlin under Schadow in 1820, and at Milan under Longhi and Anderloni, when he gave himself up entirely to the art of engraving. He resided the greater part of his life at Berlin. Failing sight compelled him to relinquish his art in 1847, and he died in 1880. The following are some of his best plates:

St. Catharine; *after Raphael.*
The Colonna Madonna; *after the same.*
The Daughter of Titian; *after Titian (the Berlin Gallery picture).*
St. Barbara; *after Beltraffio.*
Thomas of Savoy, Prince of Carignan; *after Van Dyck.*

CASPARI, Heinrich Wilhelm, was born at Wezel in 1770, and became a pupil of the landscape-painter Grypmoed. He painted a great number of excellent portraits, and died in 1829.

CASSANA FAMILY.

Giovanni Francesco.
(1611—1691.)

Giovanni Agostino. (1658—1720.)	Niccolò. (1659—1714.)	Giovanni Battista.	Maria Vittoria. (? —1711.)

CASSANA, Abbate Giovanni Agostino, was an elder son of Giovanni Francesco Cassana and a brother of Niccolò; he was born at Genoa in 1658, and was instructed by his father. He painted portraits with some success, but preferred painting animals and subject pictures, in the style of Benedetto Castiglione. His pictures of that description are found in the collections at Florence, Venice, and Genoa. He died at Genoa in 1720.

CASSANA, Giovanni Battista, was the youngest son of Giovanni Francesco Cassana. He excelled in painting fruit, flowers, and still-life.

CASSANA, Giovanni Francesco, was born at Genoa in 1611, and was the pupil of Bernardo Strozzi. He devoted himself to history and portraits, but was more eminent in the latter, of which he painted a great number at Venice, where he chiefly resided. He passed some time at the Court of Mirandola, where he painted a 'St. Jerome' in the church, and other creditable works. He was the father of a family of artists, who all distinguished themselves. He died in 1691.

CASSANA, Maria Vittoria, was the daughter of Giovanni Francesco Cassana. She painted small pictures of religious subjects for private collections, and her works are much esteemed. She died in 1711.

CASSANA, Niccolò, called Nicoletto, a son of Giovanni Francesco Cassana, was born at Venice in 1659, and was instructed by his father in the rudiments of art. He excelled principally in portrait painting, in which he became very eminent, although his historical pictures in the Gallery at Florence, of which the 'Conspiracy of Catiline' is the most esteemed, prove that he possessed great merit in that direction. He came to England in the reign of Queen Anne, whose portrait he painted, as well as those of several of the nobility. He did not live long to enjoy this success, but died in London in 1714.

CASSAS, Louis François, a French painter and architect, was born at Azay-le-Ferron (Indre) in 1756. After having studied under the younger Lagrenée and Leprince, as well as in Italy, he accompanied Choiseul-Gouffier to Constantinople and Lechevallier to the Troad. He then travelled through the Holy Land, Syria, and Egypt, collecting everywhere numerous drawings and plans, which served for the following publications: 'Voyage pittoresque de la Syrie, de la Phénicie, de la Palestine et de la Basse Égypte,' 1799; 'Voyage historique et pittoresque de l'Istrie et de la Dalmatie,' 1802; 'Grandes Vues pittoresques des principaux Sites et Monuments de la Grèce, de la Sicile, et des Sept Collines de Rome,' engraved in outline by Cassas and Bance, with text by Landon, 1813. He was inspector and professor of drawing at the tapestry manufactory of the Gobelins, and was also the founder of the gallery of models of architecture of different nations placed in the École des Beaux-Arts. Cassas died at Versailles in 1827.

CASSEVARI, Giovanni Battista, was born at Genoa in 1789, and at an early age visited Florence, where he attended the academy of Benvenuti. After having taken part in the campaigns of 1813-14, and been present at the battle at Paris, he returned to Turin and Genoa, and in 1824 went to Florence and Rome. In these cities he painted a great number of miniature portraits, and devoted himself to the study of the great masters. The portraits in oil afterwards executed by him in England are painted in the style of the Italian and Dutch masters. Buckner and Crispini were his pupils. There is by him in the church at Frosini a 'Madonna and Child.' He died in 1876.

CASSIANI, Padre Stefano, called Il Certosino, was a native of Lucca, and flourished about the year 1660. He was called Il Certosino, or the Carthusian, because he was a monk of that order. He painted in fresco the cupola of the church of the Carthusians at Lucca as well as two of its

altar-pieces, representing subjects from the 'Life of the Virgin.' Other churches of his order at Pisa, Siena, &c., also contain works by him. They are all very reputable performances, and in the style of Pietro da Cortona.

CASSIE, JAMES, a Scotch landscape-painter, was born at Inverurie in 1819: but the greater part of his life was passed in Aberdeen. He was chiefly self-taught, and at first painted portraits and animals. It was, however, to marine landscapes that he finally devoted himself, and in which he excelled. He was noted for calm, quiet effects of moonlight or sunset, and there is hardly a picture of his in existence representing morning or afternoon sunlight. He became an associate of the Scottish Academy in 1869, and was made a full member in the February preceding his death, which took place in May 1879, in Edinburgh, where the last years of his life had been spent. Amongst his chief works are:

Ben Lomond from the Tay.
Holy Island Castle.
Chalk Cliffs, Sussex.
A Highland Goatherd.
The Mouth of the Mersey.
The Mussel Gatherers.
The Firth of Tay—East Coast of Scotland (*in the Edinburgh National Gallery*).

CASSIONE, GIOVANNI FRANCESCO, was an Italian wood-engraver, who flourished at Bologna about the year 1678. He executed several cuts representing the portraits of the painters for the work entitled 'Felsina Pittrice,' by Carlo Cesare Malvasia, published at Bologna in 1678.

CASTAGNO, ANDREA DEL, was born in 1390, his father, Bartolommeo di Simone, being a small proprietor and labourer in Sant' Andrea a Linari, near Florence. He received the name of 'Del Castagno' either because he was born in the village of Castagno (in the Muggello), or else because he spent there the first years of his life. He was first stimulated to study art by chancing to come across an itinerant painter at work in a tabernacle, which induced him to commence drawing figures on walls and stones. Some of his efforts attracted the attention of Bernardetto de' Medici, who took him to Florence, where he learned to paint. His early life was full of privations, he himself saying that in 1430 he was poor, very poor, inasmuch as he had neither bed, board, nor lodging in Florence, and had but recently been discharged from the hospitals of Santa Maria Nuova and the Pinzocheri, after having endured a few months' sickness. The story told by Vasari of his having killed Domenico Veneziano through jealousy is not true: first, because the two artists were never working together at any time; and secondly, because Domenico survived Andrea nearly four years. Soon after 1430 he painted, for the niches of a hall in the Villa Pandolfini (now a farm-house) at Legnaia, a series of portraits of celebrated men and the Sibyls. These were intended to be viewed at a great height, as may be seen from the remains of them existing in the depôt of the Uffizi Gallery. Amongst them are the portraits of Pippo Spano, Farinata, Niccolò Acciaiuoli, Dante, Petrarch, Boccaccio, as well as Esther, Tomiris, and the Sibyl of Cumæ. In 1435 the Government of Florence commissioned Castagno to paint in the Palazzo del Podestà the portraits of the fallen leaders of the Peruzzi and Albrizzi factions. His success in doing this earned him the name of 'Andreino degli Impicati.' In 1444 Andrea worked at the church of Santa Maria dei Fiore, and furnished a design for the 'Deposition from the Cross' intended for the decoration of the cupola. In 1446 Andrea decorated the organ of the cathedral, and in 1451 painted several frescoes in the hospital of Santa Maria Nuova, where he had been received in his poverty in 1430, and it is concerning the decoration of this building that Vasari tells his story about the rivalry with Domenico Veneziano, whereas records remain to prove that it was six years previous to 1451 that Domenico painted his frescoes. The works of both have now perished. In 1455 Castagno executed, in imitation of sculpture, the colossal equestrian figure of Niccolò Tolentino, which now hangs in the cathedral close to the colossal figure of 'Sir John Hawkwood' by Uccelli, a master whom Castagno approached in style nearer than any other. Castagno died in 1457, and was buried in Santa Maria de' Servi, Florence. His last work, in 1457, was the refectory of the hospital of Santa Maria Nuova. He is said to have painted in oil, but no work by him in that medium exists. Many of this artist's frescoes have perished; but the following are among those that remain:

Florence.	*St. Apollonia.*	Last Supper.
"	*Academy.*	St. Jerome.
"	"	The Magdalen.
"	"	St. John the Baptist.

See Crowe and Cavalcaselle's 'History of Painting in Italy,' vol. ii.

CASTAÑEDA, GREGORIO, a Spanish historical painter, flourished in Valencia about 1625, and is said to have been the pupil and son-in-law of Francisco Ribalta, to whom his works are usually attributed in Spain. He died at Valencia in 1629.

CASTEELS, PIETER, a Flemish painter and engraver, was born at Antwerp in 1684, and came to England in 1708. He painted birds, flowers, and fruit; but his paintings have not much to recommend them, and were greatly inferior to those of an English contemporary artist, Luke Cradock. As an engraver he has more merit. In 1726 he published a set of twelve plates of birds and fowls, etched from his own designs; and, besides these, executed some other plates from his own pictures. He died at Richmond in 1749.

CASTEL, ALEXANDER, was a Flemish landscape and battle painter, some of whose pictures are in the galleries at Munich, Schleissheim, and Lustheim. He died at Berlin in 1694.

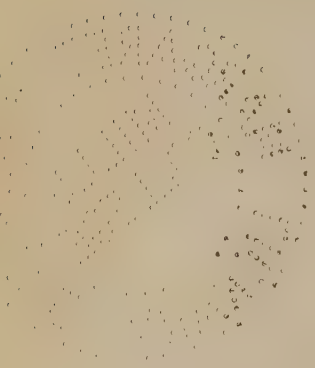
CASTELLAN, ANTOINE LAURENT, a French painter, architect, and engraver, was born at Montpellier in 1772. After having studied landscape painting under Valenciennes, he visited Turkey, Greece, Italy, and Switzerland, and published several series of letters upon those parts, illustrated with views drawn and engraved by himself. His best-known work is the 'Mœurs, usages, costumes des Othomans,' published in 1812, and highly praised by Lord Byron. He also wrote 'Études sur le Château de Fontainebleau,' which was not printed until after his death, which occurred in Paris in 1838. Castellan was also the inventor of a new process of painting in wax.

CASTELLANO, EL. See GARCIA HIDALGO.

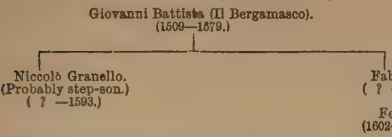
CASTELLI FAMILY. There being two families of artists of the name of Castelli or Castello, the accompanying tables may help to make the relationship plainer.

Alinari photo] [*Sant' Apollonia, Florence*

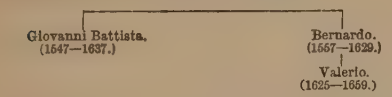
GIOVANNI BOCCACCIO



CASTELLI FAMILY (of Bergamo).



CASTELLI FAMILY (of Genoa).



CASTELLI, ANNIBALE, was a native of Bologna, who flourished about the year 1605. He was a scholar of Pietro Faccini, and by imitating his manner, he fell into the same defect that is discernible in the works of that master. By loading and tormenting his carnations, he disturbed his outline, and his figures became heavy and incorrect. His best work is the 'Raising of Lazarus,' in the church of San Paolo, at Bologna.

CASTELLI, BERNARDO. See CASTELLO.

CASTELLI, CRISTOFANO. See CASELLI.

CASTELLI, FABRIZIO. See CASTELLO.

CASTELLI, FELICE. See CASTELLO.

CASTELLI, GIOVANNI BATTISTA. See CASTELLO.

CASTELLI, VALERIO. See CASTELLO.

CASTELLINI, RAFFAELLE, was director of the Mosaic School at the Vatican, and executed the splendid mosaics of 'The Sibyl of Cumæ,' after Domenichino, and 'St. John the Baptist,' after Guercino. He died at Rome in 1864.

CASTELLO, AVANZINO DA CITTÀ DI. See AVANZINO.

CASTELLO, BERNARDO, (or CASTELLI,) was a Genoese painter, born in 1557. He was a scholar of Andrea Semini, and an imitator of Luca Cambiaso. In endeavouring to acquire the facility of the latter, he fell into all his defects, and abandoned nature for manner and despatch. An able designer, his works would have approached nearer to perfection if he had taken the trouble of studying them. He was copious and ready in invention, because his judgment was not difficult to satisfy. He lived in habits of intimacy with the principal poets of his time, and made the designs for Tasso's 'Jerusalem Delivered,' which were engraved by Agostino Carracci. He died in 1629. He was also an eminent miniaturist; and is praised by Marino, the poet, for the skill and accuracy of his representations of various insects.

Genoa.	*S. Francesco.*	St. James and St. Jerome.
„	*S. Ciro.*	Christ disputing with the Doctors.
„	*Capuchins.*	St. Francis receiving the Stigmata.
„	„	Crucifixion.
„	„	St. Anthony of Padua.
„	„	St. Clara.
Rome.	*S. Peter's.*	St. Peter walking on the Sea.

CASTELLO, CASTELLINO, was born at Turin in 1579, and was the pupil of Giovanni Battista Paggi, under whom he acquired a correct and elegant style of design. His picture of the 'Descent of the Holy Ghost,' in the church of the Spirito Santo at Genoa, gained him a great reputation. He was also a very eminent portrait-painter, and, according to Lanzi, when Van Dyck visited Genoa, he particularly admired the style of Castello, and they reciprocally painted each other's portraits. He was related to Bernardo and Valerio Castello, and died in 1649.

CASTELLO, FABRIZIO, (or CASTELLI,) was the son of Il Bergamasco, and employed by Philip II., in conjunction with other painters, to decorate parts of the Escorial. One of the subjects on which they were employed was the victory gained by John II. over the Moors of Granada; it was copied from a painting by Dello on a canvas 130 feet in length, which was found in an armoire of the Alcazar at Segovia, and is a most curious composition. He also painted at the Pardo, where he executed several frescoes; and he coloured forty-eight busts of Saints sculptured by Juan de Arfe for the Escorial. He was considered to be an artist of great talent. He died at Madrid in 1617.

CASTELLO, FELICE, (or CASTELLI,) a Spanish historical painter, was born at Madrid in 1602. Receiving his first instruction in art from his father, Fabrizio Castello, he afterwards became a pupil of Vicente Carducho, whose style he sought to imitate, producing some works of merit, although not equal to those of his master. The Madrid Gallery has two excellent paintings by him, 'The Disembarcation of General Don Fadrique de Toledo in the Bay of San Salvador,' and 'Spanish Soldiers under the command of Don Baltasar de Alfaro swimming to attack the Dutch.' Carducho was so pleased with the composition of these pictures that he requested permission to paint the head of Don Fadrique in the first. Castello died at Madrid in 1656.

CASTELLO, FRANCISCO DE, was born in Flanders, of Spanish parentage, in 1556. He visited Rome, for the purpose of study, when quite young, during the pontificate of Gregory XIII. He painted historical pictures, generally small in size, which were much sought after. He also executed some pictures for the churches at Rome. In the church of San Giacomo degli Spagnuoli is an altarpiece of the 'Assumption of the Virgin,' with a Glory of Angels, and the Apostles below; and in that of San Rocco di Ripetta is a picture of the 'Madonna and Child, with SS. Nicholas and Julian.' He died at Rome in 1636.

CASTELLO, GIOVANNI BATTISTA, (or CASTELLI,) called IL BERGAMASCO, was born at Gandino, in the Valle Seriana, in the Bergamese, in 1509. He was called Il Bergamasco to distinguish him from the Genoese painter of the same name, who excelled in miniature. When he was young he was entrusted to the care of Aurelio Basso, of Crema, a scholar of Polidoro da Caravaggio, by whom he was taught the first principles of the art. That painter took him with him to Genoa, and after some time left him in that city, unprotected and abandoned, but considerably advanced by his studies after the best masters of that school. He had the good fortune to attract the attention of a Genoese nobleman, Tobia Pallavicino, who took him under his protection, and sent him to Rome to study the works of the great masters, and supported him until he arrived at great proficiency in painting, sculpture, and architecture. On his return to Genoa, he first exhibited his talents in decorating the palace of his protector, and in painting some frescoes in the church of San Marcellino. In the monastery of San Sebastiano is his justly celebrated picture of the Martyrdom of that Saint, by which he acquired great reputation. Whilst he was in full possession of the public favour, Luca Cambiaso returned to Genoa, after completing his studies at Florence and at Rome, when an honourable and laudable emulation seems to have taken place between these artists, and to have been advantageous to both. They were together employed by the Duke Gri-

maldi, in the Nunziata di Portoria, where Castello represented in the ceiling of the choir the Saviour sitting as the Judge of the World, surrounded by angels, some bearing the instruments of the Passion, and others displaying a scroll, inscribed *Venite Benedicti*, painted with a beauty of colour, and an effect of light emanating from the figure of Christ, which dazzle the beholder. Luca Cambiaso painted the laterals, representing the fate of the Blessed and the Reprobate, which, though possessed of great merit, are eclipsed by the transcendent powers of Castello in composition and expression. On visiting his native country, ambitious of leaving something worthy of his fame, he undertook his great work in the saloon of the Lanzi Palace at Gorlago, where he has represented some of the most interesting subjects of the 'Iliad' with a grandeur that resembles the style of Giulio Romano. Towards the latter part of his life he was invited by Charles V. to visit Spain, and was employed by that monarch in the palace of the Pardo, which he ornamented with some subjects from Ovid, and in several other works. He died at Madrid in 1579.

CASTELLO, GIOVANNI BATTISTA, (or CASTELLI,) called in Castile EL GENOVESE, to distinguish him from the painter of the same name called Il Bergamasco, was a skilful painter of illuminations and miniatures, employed upon the choir books of the Escorial. He was born in Genoa in 1547, and was the brother of Bernardo Castello. He went to Spain with Cambiaso in 1583, returned to Genoa about the end of the century, and died in his native city in 1637.

CASTELLO, NICCOLÒ GRANELLO. See GRANELLO.

CASTELLO, VALERIO, (or CASTELLI,) was the son of Bernardo Castello. He was born in Genoa in 1625, and was a scholar of Domenico Fiasella. He did not, however, follow the style of either his father or instructor, but made choice of prototypes more suited to his genius, by studying the works of Procaccini at Milan, and of Correggio at Parma, from whose example, and a graceful manner of disposing his figures, which was natural to him, he formed a style which may be called entirely his own. His design is sometimes not the most correct, but his works are judiciously composed, harmoniously and vigorously coloured, and admirable in their chiaroscuro. In his fresco paintings he nearly approaches the excellence of Carloni, as is evident in the cupola of the Nunziata at Genoa, and in Santa Maria. In the church of Santa Maria del Gerbino is his picture of the 'Conception,' with two laterals of the 'Marriage of the Virgin' and the 'Presentation in the Temple;' and in the ceiling, in fresco, the 'Coronation of the Virgin,' with a choir of angels; in the church of the Benedictines, the 'Annunciation;' at the Franciscans, the 'Conversion of St. Paul': at the Augustines, the ceiling representing the 'Descent of the Holy Ghost.' Valerio Castello also excelled in painting battles, and subjects of profane history, in which he seems to have followed the style of Tintoretto and Paolo Veronese. Several of these are in the palaces at Genoa. In the Louvre there is a 'Moses striking the Rock' by him; and in the Uffizi, Florence, a 'Rape of the Sabine Women.' He died at Genoa in 1659.

CASTELLUCCI, SALVI, was born at Arezzo in 1608, and was brought up in the school of Pietro da Cortona at Rome, and became a successful imitator of the facile and pleasing style of that master. Some of the churches in Arezzo possess paintings by this artist which are admired for their freedom of hand and their agreeable colouring, but his chief employment was the production of easel pictures for private collections. He died in 1672. His son, PIETRO CASTELLUCCI, painted in his style, but in a very inferior manner.

CASTIGLIONE, FRANCESCO, was the son and pupil of Giovanni Benedetto Castiglione, and painted landscapes with figures and animals. He was most successful in imitating the style of his father, and his works are often taken to be by Benedetto himself. A picture of 'Two Negroes and a Dwarf' by him is in the Dresden Gallery. He died in 1716.

CASTIGLIONE, GIOVANNI BENEDETTO, (called IL GRECHETTO, or sometimes IL BENEDETTO,) was born at Genoa in 1616. He studied first under Giovanni Battista Paggi, and then entered the school of Giovanni Andrea de' Ferrari, but subsequently he became a disciple of Van Dyck at Genoa, and after the death of that master visited Florence, Venice, Rome, and Naples, in each of which cities he left examples of his skill and ability. Although Benedetto is distinguished throughout Europe by his easel pictures of landscapes with figures and cattle, yet he was not incompetent to reach a higher standard in art, as is evident from his fine picture of 'The Nativity' in the church of San Luca, and his 'SS. Mary Magdalene and Catharine,' in the church of the Madonna di Castello, alike in Genoa. He painted historical subjects, portraits, landscapes, and animals. In his historical works he appears not to have had in view the ideal beauty which is found in the great masters of the Roman school, nor to have attempted the elegance of form, the purity of contour, or the nobility of expression, which form the essence of historical painting. He was, however, completely successful in the style which he seems to have preferred—pastoral subjects, the march of caravans, and troops of animals. His pictures of that description are distinguished by a clear and vigorous colour, a lively and spirited touch, and an admirable effect of chiaroscuro. His figures and animals are grouped in the most picturesque manner, and his landscape is always of appropriate and pleasing scenery. The latter part of his life was passed in the service of the Duke of Mantua, who accommodated him with apartments in his palace, and treated him with great liberality and munificence, and he there painted some of his finest works. Benedetto died at Mantua in 1670. The following paintings are by him:

Dresden.	*Gallery.*	Noah going into the Ark.
Florence.	*Uffizi.*	His own Portrait.
"	"	Noah going into the Ark.
"	"	Animals.
Genoa.	*S. Luca.*	The Nativity.
"	*SS. Annunziata.*	Adoration of the Magi.
"	*Ducal Pal.*	Jacob's Journey.
"	*Brignole Pal.*	Abraham's Journey.
"	"	Entry of Animals into the Ark.
"	*Durazzo Pal.*	Hagar and Ishmael.
Madrid.	*Gallery.*	A Concert.
"	"	Elephants in an Amphitheatre.
"	"	Diogenes and a man.
"	"	Roman Gladiators.
Munich.	*Pinakothek.*	A Caravan.
Paris.	*Louvre.*	Melchizedek and Abraham.
"	"	The Dealers driven from the Temple.
"	"	Animals and Utensils.
Petrsbrg.	*Hermitage.*	Animals in a Landscape.
Vienna.	*Gallery.*	Noah going into the Ark.
"	"	Noah in the Ark.

As an engraver, Benedetto is deserving of particular notice. He has left us about seventy plates, executed with all the taste and spirit that are seen in his pictures. They are etched, and sometimes a little assisted by the graver, masterly in their effect of light and shade, and may be favourably compared with Rembrandt, Della Bella, and other engravers in that style. The following are his principal prints, which are frequently marked with the cipher ., *G.B.C.*, or *BENEDto CAS.*:

The Genius of Benedetto Castiglione, serving as a frontispiece to his work.
Portrait of Agostino Mascardi.
Portrait of Antonio Pignolesale.
Sixteen small Heads, among which is his own portrait.
Six large Heads, one of them his own portrait.
Two plates of the Heads of Men and Animals.
Noah and his Children collecting the Animals.
Noah driving the Animals into the Ark.
The Departure of Jacob.
Rachel hiding her Father's Gods.
Tobit burying the Dead; a night-piece.
A similar subject; in chiaroscuro.
The Nativity, with Angels adoring the Infant.
The Adoration of the Shepherds.
The Angel appearing to Joseph in his Dream.
The Flight into Egypt.
The Resurrection of Lazarus.
St. Roch in profile, behind him the Head of his Dog.
The Melancholy; a print so called.
The Little Melancholy.
The Finding of the Bodies of St. Peter and St. Paul.
Four old Men visiting the Tombs by torch-light.
Circe in search of the Arms of Achilles.
A Man with some pieces of Armour, and another examining a Tomb.
A Man pushing a Boat in which are some Animals.
Diogenes with his Lantern.
Pan instructing Apollo to play on his Flute.
Silenus playing on a Flute, with a Shepherdess.
A Combat of Sea Gods.
Silenus drunk, with three Satyrs.
A Bacchanal, with a Satyr on a Pedestal.
A Woman beating a Boy.
A Menagerie of various Fowls.
A Landscape. 1658.
A Landscape; apparently a frieze.
A Shepherd driving his Flock.
Two Shepherds, one on Horseback, driving their Flocks.
A Capuchin discovering the Body of St. Jerome.
Eleven plates of Vignettes, &c.

CASTIGLIONE, SALVATORE, was the brother of Giovanni Benedetto Castiglione, by whom he was instructed in the art, and he painted landscapes and pastoral subjects so much in the style of his master that the most sagacious are often deceived. We have also by him a highly-finished etching representing the 'Resurrection of Lazarus,' signed, and dated 1645.

CASTILLO. See DEL CASTILLO.

CASTREJON, ANTONIO DE, a Spanish painter, was born at Madrid in 1625. He was a scholar of Francisco Fernandez, and possessed more facility in colouring than skill in drawing. His best works are of small dimensions, but he sometimes painted large altar-pieces, as the 'Martyrdom of Santa Lucia,' in the church of San Felipe el Real at Madrid, which perished by fire in 1718. He likewise painted figures in the architectural pieces of Roque Ponce and of Josef Garcia, as well as groups within the flower-garlands of Gabriel de La Corte. He died at Madrid in 1690.

CASTRO, ANTONIO FERNANDEZ DE. See FERNANDEZ DE CASTRO.

CASTRO, GIACOMO DI, according to Dominici, was born at Sorrento about the year 1597. He was a pupil of Giovanni Battista Caracciolo, but afterwards received the instructions of Domenichino when that master visited Naples to decorate the chapel of the Treasury. The churches of Sorrento possess works by him, one having a picture of 'The Marriage of the Virgin' that is highly esteemed. He died in 1687.

CASTRO, JUAN SANCHEZ DE. See SANCHEZ DE CASTRO.

CASTRO, MANOEL DE, a Portuguese painter and scholar of Claudio Coelho at Madrid. He was in 1698 appointed painter to Charles II. of Spain, in succession to Bartolomé Perez, on account of the ability which he had displayed in two pictures which he had painted for the Convent of the Trinity, 'Our Lady attended by Angelic Choristers,' and 'Our Lady redeeming Captives,' and a fresco in the Convent of Mercy. According to Cean Bermudez his drawing was incorrect and his compositions of very unequal merit. He died at Madrid in 1712, after executing works for the churches of San Juan de Dios, and San Felipe Neri.

CASTRO, PEDRO DE, was a Spanish artist who is known as an admirable painter of still-life. His subjects are arranged skilfully and coloured truthfully, great force being added to them by his knowledge of chiaroscuro. Very little is known of his life; his death occurred in 1663.

CATALANI, ANTONIO, called IL SICILIANO, was born at Messina in 1560. Lanzi is of opinion that he studied at Rome, and formed his style from the works of Federigo Barocci, from whence he acquired that harmony of colour and softness of effect which are seen in his works. Such is his large picture of 'The Nativity' in the church of the Capuchins at Gesso. He died in 1630.

CATALANI, ANTONIO, called IL ROMANO, was born at Bologna about the year 1596, and was educated under Francesco Albani. He was a close imitator of the pleasing style of his master, and painted several pictures for the churches at Bologna, although he was more employed on easel pictures for the private collections. In the church of La Madonna del Grado are four pictures of the patron Saints of the city, in four niches; and in the church of the Gesù, 'St. Peter healing the Lame at the Gate of the Temple.'

CATE, HENDRIK GERRIT TEN. See TEN CATE.

CATEL, FRANZ LUDWIG, was born at Berlin in 1778. He commenced his artistic career by carving in wood, and then designed illustrations for unimportant works, executing in 1799 ten plates for Goethe's 'Hermann and Dorothea.' He next worked in Indian ink and water-colours, producing in 1806 a large piece in the latter medium, representing 'The Death of Nicholas of Bernau,' which gained him admission into the Berlin Academy. In 1807 he went to Paris, where he studied oil painting. The year 1812 found him at Rome, and there his education as an artist was much advanced by his connection with Koch, Overbeck, Schadow, and Cornelius. His inclination led him more especially in the direction of painting landscapes with architectural details or prominent figures introduced. He attached himself to the new classic school of landscape, labouring especially to make his perspective tell effectively, and to gain a great mastery over light and shade. His ideas gained much in point of breadth from a visit to Sicily, which he made in company with Prince Golitsuin in 1818. He settled at Macerata in 1830, but returned home on a visit in 1840, on which occasion a professorship

was bestowed on him by the King of Prussia. Amongst Catel's landscape subjects, which are marred by a certain touch of conventionality, the best perhaps are 'The Moonlight View of the Colonnade of St. Peter's,' and 'The Storm on Mount Etna.' In the Berlin Gallery are two Neapolitan views, both painted in 1822, and in the New Pinakothek, Munich, are eight works by him, views in Italy. His works may be seen in Munich and Copenhagen. He died at Rome in 1856.

CATENA, VINCENZO. See BIAGIO.

CATENARO, JUAN BAUTISTA, was a portrait painter and engraver, of whom nothing more is known than that he worked in London and in Madrid at the beginning of the 18th century. He etched the portrait of Luca Giordano, and from his own designs 'A Woman with Children, seated in a landscape,' and 'Apollo surrounded by Cupids.' He was still living in 1720.

CATESBY, MARK, was born in England in 1679, and in 1712 visited America, where he remained seven years, studying the botany of the country. He then returned home, but made a second visit to the colonies, and took up his headquarters at Charleston, South Carolina, from which place he made excursions into the interior, through Georgia and Florida. He returned to England in 1726, that he might engrave the plates for his work entitled 'The Natural History of Carolina, Florida, and the Bahama Islands,' illustrated with plates of birds, beasts, fishes, plants, &c. He was elected a Fellow of the Royal Society, and died in 1749.

CATHELIN, LOUIS JACQUES, a French engraver, born in Paris in 1738, was one of the best pupils of Le Bas. He engraved some excellent small portraits of historical personages, literary men, and artists; and, although his work was singularly unequal, he may be classed with Le Mire, Fiequet, Gaucher, and other engravers of the 18th century, who were distinguished by the skill and delicacy of their work. He was received into the Academy in 1777, on which occasion he executed the portrait of the Abbé Terray, after Roslin. Cathelin died in Paris in 1804. Among his best works are the following:

Louis XV.; *after Van Loo.* Marie Antoinette, Queen of France; *after Fréday.* The same; Countess of Artois; Countess of Provence; *after Drouais.* Molière; *after Mignard.* Pierre Noel Le Cauchois; *after Mlle. de Noiseterre.* Jean Paris de Montmartel; *after M. Q. de La Tour.* Louis Tocqué, painter; *after Nattier.* Stanislaus, King of Poland; *after Massé.* Joseph Vernet, marine painter; *after Van Loo.* Joseph II., Emperor of Germany; Maria Theresa, Empress of Germany; *after Ducreux.* La Nouvelle Affligeante; *after P. A. Wille.* The Death of Lucretia; *after Pellegrini.* Latona revenged; *after Lauri;* begun by Balechou, and finished by Cathelin. Erigone; *after Mouzin.* A Waterfall, with Fishermen; The Four Hours of the Day; *after J. Vernet.*

CATHELINAUX, CHRISTOPHE, a French painter of dogs and other animals, born at Warcq (Meuse) in 1819, was a pupil of Drolling, and entered the Ecole des Beaux Arts in 1839. He exhibited at the Salon from 1857 onwards. He died in 1883.

CATHELINEAU, GAËTAN, a French painter of portraits and of historical and genre subjects, was born at Montrichard (Loir-et-Cher) in 1787. He was a pupil of David, and professor of drawing at the Lyceum of Tours from 1835 to 1858. He died at Tours in 1859, bequeathing to the Museum of that city fifty pictures by different masters, as well as eleven by his own hand.

CATI, PASQUALE, a native of Jesi, according to Baglione, flourished at Rome during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He was employed in the Loggie of the Vatican, where he painted 'The Passion of Christ,' as also some friezes in the Sala Clementina. The chapel of Cardinal Altemps, in Santa Maria in Trastevere, is decorated by Cati with subjects taken from the 'Life of the Virgin.' He died at Rome during the pontificate of Paul V. (1605—1621), in his 70th year.

CATLIN, GEORGE, a designer and painter, was born in 1794 in Wyoming Valley, Pennsylvania. After first studying law he turned his attention to painting, and is well known for his depicting of the North American Indians. In 1832 he commenced a prolonged course of visits to their native haunts, and after intercourse with no less than forty-eight different tribes, he published a work in 1851, containing portraits of 200 chiefs and warriors, together with miscellaneous sketches. He died at Jersey City in 1872.

CATS, JACOB, an excellent draughtsman, who also etched and painted, was born at Altona in 1741. He studied under Abraham Starre and Pieter Louw. He was celebrated for drawing landscapes with animal accessories, his works having a distinct originality, and being marked by a poetical rendering of the features of nature, as well as by careful manipulation. They are often suggestive of Adriaan van de Velde and of Berchem, and are highly valued. He also painted some pictures on a smaller scale, and has left us some etchings. He died at Amsterdam in 1799. Amongst his plates may be mentioned:

A View of Amsterdam. Another; *after W. Wells.* Another; *after J. de Beyer.* Six plates of Landscapes.

CATTAMARA, PAOLOCCIO, was an artist of Naples, who flourished about 1718, and painted fruit, birds, medals, &c., with marvellous resemblance to nature.

CATTANEO, SANTO, called SANTINO, an Italian painter, was born at Salo in 1739. He at first practised wood-engraving, but afterwards studied painting under Antonio Dusi of Brescia and Francesco Monti of Bologna. He settled at Brescia in 1773, and in 1810 became professor of drawing in that city, where he died in 1819. Many of the churches and residences of Brescia and its neighbourhood are rich in his works.

CATTANIO, COSTANZA, was born at Ferrara in 1602. He was a pupil of Ippolito Scarsellino, but afterwards frequented the school of Guido Reni at Bologna. This artist was of so quarrelsome and turbulent a disposition that he passed the greater portion of his life in exile or in disgrace. This turbulence of his nature is evinced in many of his works, which generally represented soldiers and banditti, painted in a menacing tone of colour. That he could divest himself of this peculiarity is evident from his pictures of 'The Flagellation' and the 'Ecce Homo,' in the church of San Giorgio at Ferrara. His 'Christ praying on the Mount' in San Benedetto, and his 'Annunciation' in San Spirito, Ferrara, have something of the suavity of Guido. He died in 1665.

CATTAPANI, LUCA, was born at Cremona about the year 1570, and was instructed in the school of the Campi. Many of the works of his masters were copied by him, with a precision that might

deceive the most experienced. Of his own compositions, the most meritorious was his picture of 'The Decollation of St. John,' in the church of San Donato at Cremona. One of his pictures is signed *Luca Catapan*, 1597.

CATTERMOLE, CHARLES, a nephew of George Cattermole, exhibited first in the year 1858. Most of his pictures appeared at the Royal Institute of Painters in Water-Colours, of which he became an associate in 1864, and a full member in 1870. He was also a member of the Society of British Artists, and a frequent contributor to its exhibitions. He painted figure subjects both in oil and water-colours, and, following the example of his uncle, drew a few illustrations for books. He died in 1900.

CATTERMOLE, GEORGE, a water-colour painter, was born at the village of Dickleborough, near Diss, in Norfolk, in 1800. At an early age his attention was directed to the delineation and study of the architectural antiquities which particularly abound in his native county; and when only sixteen years old, his name appeared as one of the illustrators of Britton's 'English Cathedrals.' These pursuits determined, as it were, the scene upon which his imagination was afterwards to work; and he soon began to people the quaint remains of feudal times with incidents of history or romantic adventure appropriate to each. In 1830 he travelled into Scotland for the purpose of making sketches of localities mentioned in the writings of Scott; many of these have been published in various forms, and a large number of them are widely known as illustrations of the 'Waverley Novels.' He illustrated the 'Historical Annual,' devoted to the history of the civil war, written by his brother the Rev. R. Cattermole; and contributed illustrations to 'Barnaby Rudge,' and other of Dickens's novels. Cattermole was from 1833 to 1850, in which year he withdrew his name from the roll of the institution, a member of the Society of Painters in Water-Colours, and during that period was a constant exhibitor. He died in 1868, at Clapham Common. He was a member of the Royal Academy of Amsterdam, and of the Belgian Society of Water-Colour Painters.

The following are some of his principal works:

At South Kensington—

The Silent Warning. 1837.
Hamilton of Bothwellhaugh preparing to shoot the Regent Murray. 1843.
Lady Macbeth. 1850.
Cellini and the Robbers.
Macbeth and the Murderers.
The Armourer's Tale.
Interior with Figures and Armour. (*In the Edinburgh National Gallery.*)
Sir Walter Raleigh witnessing the execution of the Earl of Essex in the Tower. 1839.
Old English Hospitality. 1839.
The Castle Chapel. 1842.
After the second Battle of Newbury. 1843.
Benvenuto Cellini defending the Castle of Sant' Angelo. 1845.
The Unwelcome Return. 1846. (*A forest-scene.*)
A Terrible Secret. 1862. (*In oil: the only picture exhibited at the Royal Academy.*)

CATTERMOLE, Rev. RICHARD, an elder brother of George Cattermole, born in 1795, was a water-colour painter, and exhibited drawings of interiors at the Water-Colour Society from 1814 to 1818. He afterwards gave up art, and entering the Church, became Vicar of Little Marlow, Bucks. He died at Boulogne in 1858.

CATTINI, GIOVANNI, an engraver, was born at Venice in 1725. He was a pupil of Faldoni, and executed plates of some antique statues which are at Venice, and a set of fourteen large heads, after Piazetta. He also engraved some portraits of Venetian nobles, and one of Francesco Zuccarelli, the artist; as well as some of the statues in the Giustiniani Gallery, Venice, in the manner of Claude Mellan, with a single stroke.

CATTON, CHARLES, was born at Norwich in 1728, and apprenticed to a coach-painter in London. He afterwards became a member of the St. Martin's Lane Academy, and in 1784 served the office of Master of the Company of Painter-Stainers, the fraternity of English artists in olden time. He was the first herald-painter who designed the supporters to coats of arms with any resemblance to nature, which probably obtained for him the honour of being appointed coach-painter to his Majesty, George III., who also nominated him one of the foundation members of the Royal Academy in 1768. He exhibited at the Academy chiefly landscapes, and occasionally composition pictures and animals. He died in London in 1798. In St. Peter Mancroft, Norwich, there is a picture by him of 'The Angel delivering St. Peter.'

CATTON, CHARLES, the son of the Royal Academician of the same name, was born in London in 1756, and studied in the Academy Schools. His first efforts were devoted to architectural subjects. In 1788 he published a series of drawings of animal life engraved by himself, and shortly afterwards, in conjunction with Edward Burney, he illustrated an edition of Gay's 'Fables.' In 1804 he emigrated to America, where he died in 1819. In the South Kensington Museum there are four small drawings of animals by him.

CAUCIG, FRANZ, an Austrian historical painter, was born at Görz in 1762. He studied the first principles of art at Vienna, and went, aided by a grant, in 1781, to Bologna and to Rome, where he spent seven years. In 1791, he was enabled in the same way to visit Mantua, and to reside for upwards of five years at Venice. He returned to Vienna in 1797, and in 1799 became professor of historical painting at the Vienna Academy, and, in 1820, Director of the School of Art, which office he held until his death. Specimens of his paintings, which were numerous, may be seen at Prague, and in the Belvedere and other galleries at Vienna. He was clever as a draughtsman, and has left us upwards of 2000 historical designs. His colouring, however, was feeble and indifferent. He died at Vienna in 1828.

CAUKERCKEN, CORNELIS VAN, was a Flemish engraver and printseller, born at Antwerp in 1626. He engraved several plates of portraits, and other subjects, from the works of Rubens, Van Dyck, and other Flemish painters. They are executed with the graver in a stiff and laboured style, but are not without merit. The following are his best prints:

PORTRAITS.

Peter Snayers, painter of battles; *after D. van Heil.*
Tobias Verhaect, painter; *after Otto van Veen.*
Robert van Hoeck, painter; *after G. Coques.*
Peeter Meert, portrait painter; *after C. Caukercken.*
Charles van den Bosch, Bishop of Bruges.
Charles II., King of England; the figure by *Caukercken*, the rest by *Hollar.*

VARIOUS SUBJECTS.

The Dead Christ in the lap of the Virgin; *after Annibale Carracci.*

The Dead Christ, with the Virgin, Magdalene, and St. John; *after Van Dyck.*
The Descent of the Holy Ghost; *after the same.*
Charity, with three Children; *after the same.*
Roman Charity; *after Rubens.*
St. Anne teaching the Virgin; *after the same.*
The Martyrdom of St. Lievin; *after the same.*
The best impressions are those before the name of De Hollander.
A Woman suckling an Infant; *after A. Diepenbeeck.*
Boors in a Tavern; *after J. Molenaer.*

CAULA, Sigismondo, was born at Modena in 1637. He was the pupil of Jean Boulanger, but finished his studies at Venice, from the works of Titian and Tintoretto. Besides his altar-pieces, he painted cabinet pictures for private collections. His best production was his large picture of 'St. Charles Borromeo assisting the plague-stricken people of Modena,' which was painted, with great vigour and expression, for the church of San Carlo. It is now in the Este Gallery at Modena, which also possesses a figure of 'St. Ambrose' by him. In the latter portion of his life he became more languid in his colouring and execution. He painted as late as 1694.

CAULITZ, Peter, a painter of animals and landscapes, was born at Berlin about 1650, and studied art in Italy. The Berlin Museum has by him a well-painted scene representing a poultry-yard. Other examples may be seen at Potsdam and at Brunswick. He was Court-Painter when he died at Berlin in 1719.

CAUSE, Hendrik, was a Flemish engraver, who flourished about the year 1690. We have some portraits by him, among which is that of Cardinal Ferdinando d'Adda. He also engraved some plates of buildings, &c., which possess considerable merit.

CAUWER. See De Cauwer.

CAVAGNA, Francesco, called Cavagnuolo, was the son of Giovanni Paolo Cavagna, and flourished about the year 1625. He painted history in the style of his father, but never rose above mediocrity. His best work is in the church of the Padri Zoccolanti del Romacolo, representing the Virgin and Infant Jesus in the clouds, with St. Louis, St. Clara, and St. Catharine. He died young of the plague at Bergamo in 1630.

CAVAGNA, Giovanni Paolo, was born at Borgo di San Leonardo, in the Bergamese, in 1556. His inclination for painting led him to Venice at the period when Titian was in the zenith of his fame, and, according to Tassi, he had the advantage of studying under that great artist. On his return to Bergamo he finished his studies under Giovanni Battista Moroni, and acquired from him an admirable impasto of colour, and a firm pencil. He appears to have adopted the style of Paolo Veronese, and his best works, both in oil and fresco, strongly resemble those of that painter. He particularly excelled in painting old men and children, as may be seen in his fresco of 'The Assumption of the Virgin,' with a glory of angels, and the apostles beneath, in the choir of the church of Santa Maria Maggiore, Venice. The same church possesses his oil paintings of 'The Nativity,' and of 'Queen Esther before Ahasuerus.' In the church of Santa Lucia is his famed 'Crucifixion.' He died at Bergamo in 1627.

CAVAGNUOLO. See Cavagna, Francesco.

CAVALCABO. See Baroni Cavalcabo.

CAVALIERI. See Cavalleriis.

CAVALLERI, Ferdinando, who was a painter of history and portraits, was born at Turin in 1794, and studied art at Rome. His paintings are justly esteemed for their fidelity and truth. He was in later life a professor at the Academy of St. Luke. He died in 1867. His best works are:

Beatrice Cenci ascending the Scaffold.
The Burning of Old St. Paul's.
The Death of Leonardo da Vinci.
Prince Eugene, after the Battle of Peterwardein.
His own Portrait (*in the Uffizi, Florence*).

CAVALLERIIS, Giovanni Battista de, (or Cavalieri,) an Italian engraver, was born at Lagherino in 1525, and died at Rome in 1597. His style of engraving resembles that of Æneas Vico, although inferior to it. Many of his plates are copies after the great Italian masters; they are etched, and finished with the graver. He was very laborious, and his plates number nearly 380. The following are those most worthy of notice, some of them being marked with the cipher $\mathfrak{CB}$.

The Frontispiece, and Heads of the Popes, for the *Vite de' Pontifici.*
Thirty-three plates of the Ruins of Rome; *after Dossio.* 1579.
A series of plates entitled *Beati Apollinaris Martyris primi Ravennatum episcopi Res gestæ; after N. Circignani.* 1586.
Ecclesiæ Anglicanæ Trophæ; *after the same.*
Christ among the Doctors; *supposed to be from his own design.*
The Last Supper; *the same.*
The Image of the Virgin of Loreto. 1566.
The House of Loreto, and the Miracles wrought there. 1569.
The Jubilee in 1585, with a view of the old Church of St. Peter's.
A Sea-fight against the Turks; for Chacon's *Historia utriusque Belli Dacici*, 1576.
The Virgin, called 'Le Silence'; *after Michelangelo.*
The Dead Christ in the lap of the Virgin; *after the same.*
The Conversion of St. Paul; *after the same.*
The Martyrdom of St. Peter; *after the same.*
The Animals coming out of the Ark; *after Raphael.*
Moses showing the Tables of the Law; *after the same.*
The Miracle of the Loaves; *after the same.*
Christ appearing to St. Peter; *after the same.*
The Battle of Constantine with Maxentius; *after the same.*
The Murder of the Innocents; *after the same.*
Susannah and the Elders; *after Titian.* 1586.
St. John preaching in the Wilderness: *after A. del Sarto.*
The Descent from the Cross; *after Daniele da Volterra.*
The Virgin and Infant in the Clouds; *after Livio Agresti.*
The Elevation of the Cross; *after the same.*

CAVALLI, Vitale, called Vitale da Bologna and Vitale delle Madonne, was a painter of the 13th and 14th centuries, who was a pupil of Franco Bolognese. As one of his appellations denotes, he was especially noted for the painting of Madonnas, one of which (1320) is in the Pinacoteca of Bologna, another in San Giovanni in Monte of the same city, and a third (1345) in the Vatican; the last has been engraved by D'Agincourt. An 'Annunciation' and 'The Manger' are in Santa Apollonia at Mazzaratta.

CAVALLINI, Pietro, was a painter of the 14th century, who studied mosaic painting in Rome under the Cosmati; but his works are executed in the Florentine style. He was employed upon the mosaics which Giotto executed in the Basilica of St. Peter at Rome, and is said to have also worked from that master's designs in San Paolo fuori le Mura about the year 1305, and to have restored the

lost mosaics in San Crisogono in the same city. Several paintings at Florence are attributed to him; they are in the churches of SS. Annunziata, Santa Lucia, and San Marco. He died about 1364.

CAVALLINO, BERNARDO, an Italian painter, born at Naples in 1622, was instructed by Massimo Stanzioni, and studied the works of Andrea Vaccaro, Rubens, and Poussin. He died in 1658. His paintings are small and of a tender character. Two of them are preserved at Naples—an 'Immaculate Virgin' at the church of San Lorenzo Maggiore, and a 'St. Cecilia' at that of San Giovanni di Porta Alba.

CAVALLUCCI, ANTONIO, was born at Sermoneta in 1752, and was perhaps the most admired painter of the modern Roman school after A. R. Mengs and Pompeo Batoni. The Duke of Gaetani sent him, at his own expense, to Rome, where he studied under Pozzi and Lapis; he afterwards went to Parma, and studied the works of Correggio. He painted several important works for the Duchess of Gaetani, amongst them 'Christ appearing to St. Theresa,' 'Anatolio Gaetani conquering the Saracens,' and the portraits of the Pope and of Prince Rospigliosi. Other paintings by him may be found at Catania, Rieti, and Rovigo; at Pisa, where is his 'St. Bona distributing his Wealth to the Poor, and taking the Religious Garb;' at the Palazzo Cesarini at Rome, his 'Venus with Ascanius;' and in the Basilica of Loreto, his 'St. Francis of Paola.' He died at Rome in 1795.

CAVALORI. See SALINCORNO.

CAVARAZZI, BARTOLOMMEO, also called CRESCENZI, was born at Viterbo about the year 1590, and was a pupil of Cavaliere Roncalli, called Pomarancio. He had made great progress under that master at Rome, when he was taken into the protection of the noble family of the Crescenzi, whence his acquired name. He painted many pictures for his patron, and was also employed at several of the public edifices of Rome, where he died in the prime of life in 1625. Of his paintings we note:

Rome. *S. Andrea della Valle.* St. Charles kneeling, with a choir of angels.
„ *S. Ursula.* The Legend of that Saint.
„ *S. Anna Conv.* Virgin and Child, with St. Anne.

CAVAZOLA. See MORANDO.

CAVAZZA, GIOVANNI BATTISTA, was a painter and engraver, who was born at Bologna about the year 1620. He studied under Cavedone and Guido, and painted some pictures for public buildings at Bologna. The church of the Nunziata has frescoes of saints painted by him. He engraved the following plates from his own designs:

The Crucifixion.
The Resurrection.
The Death of St. Joseph.
The Assumption of the Virgin.

CAVAZZA, PIER FRANCESCO, was born at Bologna in 1675, and was a pupil of Domenico Viani. He painted historical pictures, and was engaged at several of the churches of his native city. He died in 1733. We notice of his works:

Bologna. *SS. Sebastiano and Rocco.* The Conception, and SS. Sebastian and Roch.
„ *S. Colombano.* SS. Nicholas and John the Baptist.
„ *S. Giuseppe.* The Nativity.

CAVAZZOLA. See MORANDO.

CAVAZZONI. FRANCESCO. was born at Bologna in 1559, and is known to have been living up to 1612. He was first the pupil of Bartolommeo Passarotti, but afterwards attended the school of Lodovico Carracci. Less distinguished than Guido and Domenichino, he nevertheless held a respectable rank amongst the followers of that great school. His principal works are:

Bologna. *S. Maddalena di Via S. Donato.* Magdalene washing the feet of Christ.
„ *S. Cecilia.* The Crucifixion.
„ *S. Giovanni in Monte.* St. John the Baptist preaching.

CAVAZZONI ZANOTTI, GIOVANNI PIETRO, though of Bolognese origin, was born in Paris in 1674. He was sent when young to Bologna, where he became a scholar of Lorenzo Pasinelli. Under that master he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of chiaroscuro. He painted several altar-pieces for the churches at Bologna, of which the most esteemed are the 'Incredulity of St. Thomas,' in the church of San Tommaso dal Mercato; 'The Resurrection,' in San Pietro, 'The Nativity,' in La Purità, and a large picture representing the 'Ambassadors from Rome swearing fidelity to the Bolognese,' in the Palazzo Pubblico. He travelled extensively in France, Germany, and Italy, and resided during a great part of his life at Cortona, where he also distinguished himself by several pictures which he painted for the churches, particularly 'Christ appearing to the Magdalene,' 'Christ bearing His Cross,' and 'The Murder of the Innocents.'

Zanotti was a laborious and intelligent writer on art, the most considerable of his numerous publications being his 'Storia dell' Accademia Clementina di Bologna,' published in two volumes, quarto, in 1739. He died at Cortona in 1765.

CAVE, F. MORELLAN DE LA. See MORELLAN.

CAVE, HENRY, an architectural draughtsman, born in 1780, is best known by his 'Antiquities of York,' in forty plates, drawn and etched by himself, and published in 1813. He died at York in 1836.

CAVE, JAMES, an architectural draughtsman, illustrated Milner's 'History of Winchester,' published in 1809. He occasionally exhibited drawings at the Royal Academy.

CAVEDONE, JACOPO, an eminent but unfortunate painter, was born at Sassuolo in the Modenese, in 1577. Driven, when a boy, from his home by the severity of his father, he sought a subsistence by becoming a page to a nobleman, a great lover of art, who possessed a valuable collection of pictures. The young Cavedone had employed himself in his moments of leisure in copying some of them with a pen, and the copies appeared to his master such extraordinary efforts of untaught genius, that he showed them to Annibale Carracci, and introduced the young artist to him, who encouraged the youth to persevere, gave him some of his drawings to copy, and soon afterwards received him into his school. The progress of Cavedone under such an instructor was surprising. He also studied under Passarotti, and then went to Venice, where he applied himself to study the works of Titian, and acquired that admirable style of colouring in which he may be said to have surpassed every other painter of his school. On his return to Bologna, he commenced the display of his talents with such éclat, that some of the pictures he painted for the churches were

esteemed almost equal to the works of Annibale Carracci. At this time his design was elegant and correct, and his colouring so tender, and at the same time so vigorous, that it is recorded by Lanzi, that Albani, on being asked by a stranger if there were any pictures by Titian at Bologna, replied, "No, but there are two by Cavedone in San Paolo, which amply supply the want of them, and are even painted with more spirit." In his fresco works he was singularly harmonious, using tints with little variety, but so admirably appropriated to that style of painting, that Guido adopted him as a model. Cavedone, who in the prime of his career promised to be the honour and support of art in his country, was reduced in later life to the miserable necessity of painting *ex voti* for subsistence. Superstition had charged his wife with witchcraft, and that absurd accusation plunged him into the deepest affliction. The loss of an only son, who had shown the most marked and promising disposition for art, filled the cup of his affliction. He sank into a childish and stupid despondency, and died in wretchedness and want, in Bologna, in 1660, aged 83. His principal works are:

Bologna.	*Pinacoteca.*	Virgin adored by SS. Alò and Petronius. 1614.
"	"	The Martyrdom of St. Peter of Verona.
"	*San Paolo.*	The Nativity.
"	"	The Adoration of the Magi (*his masterpiece*).
"	*Ospitale di S. Francesco.*	Holy Family, with SS. John and Francis.
"	*S. Salvatore.*	The Four Doctors of the Church.
"	*S. Michele in Bosco.*	St. Cecilia.
"	"	The Martyrdom of SS. Tiburtius and Valerian.
"		Death of St. Benedict.
"	*S. Maria delle Laudi.*	The Virgin and Child, with three Saints.
Florence.	*Uffizi.*	His own Portrait.
Madrid.	*Gallery.*	Adoration of the Shepherds.
Modena.	*Este Gall.*	Magdalen.
"	"	St. Stephen borne up to Heaven.
Munich.	*Pinakothek.*	Pietà (*two*).
Paris.	*Louvre.*	St. Cecilia.
Vienna.	*Belvedere.*	St. Sebastian.

CAVENAGHI, Emilio, an Italian painter of landscapes and genre pieces, was born in 1852. 'La Stanza Poldi,' and 'The Music Amateur,' are two of his best performances. He also designed many woodcuts for book-illustrations. He died at Milan in 1876.

CAWSE, John, who was born about 1779, exhibited portraits at the Academy in 1802, and afterwards historical pictures. He is best remembered by his work 'The Art of Painting Portraits, Landscapes, Animals, Draperies, &c., in oil colours,' published in 1840. He died in 1862.

CAXES, Eugenio, (Caxesi, or Caxete,) the son and scholar of Patricio Caxes, was born at Madrid in 1577. He assisted his father in several of his works for the court, and was made painter to Philip III. in 1612, after having finished the 'Judgment of Solomon,' in the king's audience room in the Pardo. He afterwards painted the large altar-piece in the convent of Our Lady of Mercy at Madrid, and scenes from the life of Agamemnon in the Alcazar. He was reappointed court painter by Philip IV. in 1621, and painted the portrait of that king, as well as some historical works for the royal palaces. He executed several works in fresco, in conjunction with Vicente Carducho, for the cathedral of Toledo. It is remarkable that almost all the works of this artist, except those mentioned below, have been destroyed by fire. The convent of San Felipe el Real at Madrid, where were many of his works, was burned in 1718, and the Palace of the Pardo also perished by fire. He died at Madrid in 1642. The following pictures are by him:

Copenhagen.	*Museum.*	Fall of the Rebel Angels. 1605.
Madrid.	*S. Martin.*	The Nativity, and the Adoration of the Magi.
"	*Monastery of San Augustin Calzado.*	SS. Joachim and Anne.
"	*Museum.*	Landing of the English Fleet at Cadiz in 1625.
"	"	Madonna and Child.
"	"	St. Ildefonso.
		And many chalk and Indian ink drawings.

CAXES, Patricio, (Caxesi, or Caxete,) was a native of Arezzo. It is not known by whom he was instructed, but he became an artist of sufficient celebrity to be invited to Spain by Philip II., who employed him in the palaces of Madrid. He was commanded to paint the gallery of the queen in the Palace of the Pardo, on which occasion he made choice of the very inappropriate subject of the 'Chastity of Joseph.' It was destroyed with many other valuable works of art in the burning of that palace. Patricio Caxes, after serving Philip II. and Philip III. during forty-four years, died at Madrid in extreme poverty, at an advanced age, in 1612. The king being informed of the state of destitution in which he had left his widow and eight children, munificently assigned to them fivepence a day for one year! Caxes translated into Spanish Vignola's 'Five Orders of Architecture,' for which he engraved the frontispiece and plates.

CAYLINA, Paolo, the older son of a Pietro Caylina. He is mentioned as a citizen of Brescia in 1458, in which year he appears at Pavia and painted an altar-piece for a church at Mortara (now at Turin). His name occurs in Brescian documents between 1459 and 1475, and he executed several paintings there, none of which have survived. In all probability he was a brother-in-law of Vincenzo Foppa. The only work by him at present known is the following: Turin Gallery, 'Madonna and Child with Saints'; signed and dated, Paulus Brisiensis, 1458.

CAYLINA, Paolo, the younger, probably a nephew of the above and the son of Bartolommeo Caylina, whose sister was the wife of Vincenzo Foppa. Paolo is spoken of in Brescian documents as the nephew and heir of Foppa; on the death of the master he succeeded to his house, the lease of which he renewed in his own name in 1523. He died after 1547. He is occasionally called Paolo Foppa, and is probably identical with a fresco painter who worked with Floriano Ferramola, and who is erroneously held to have been Paolo Zoppo. The works of Paolo Caylina have not as yet been identified, but in all probability he is the author of many of the frescoes at Brescia ascribed to Vincenzo Foppa the younger, of whose existence there is no proof. There were at Brescia in the sixteenth century several painters who bore the name of Vincenzo, but none of them were connected with Vincenzo Foppa. It would therefore seem more in accordance with historical accuracy to cancel the name of the mythical Vincenzo Foppa the younger and to substitute for

it that of Paolo Foppa, *i. e.* Paolo Caylina, the nephew and heir of Vincenzo Vecchio.

CAYLUS, Anne Claude Philippe de Thubières de Grimoard de Pestels de Lévi, Comte de, a celebrated amateur, was born in Paris in 1692. He entered the army and saw some service in the field, but eventually devoted himself to the pursuit and encouragement of art, in the service of which he may be said to have spent his life and fortune. He visited Italy, Greece, Turkey, and Asia Minor, where he sought to discover the site and ruins of Troy, and is well-known by his 'Recueil d'Antiquités,' an elaborate publication in seven volumes, the last of which appeared in 1767, two years after his death. His etchings, more remarkable for the extraordinary zeal shown in producing them than for any special talent, are to be counted by thousands. His plates, after the drawings of Bouchardon, were finished by Fessard and his pupils. His work has been the means of preserving to us the subjects of masterly sketches by some of the most celebrated painters. His portrait was engraved by Charles Nicolas Cochin, the younger. He died in Paris in 1765, and his tomb is in the church of St. Germain l'Auxerrois. His etchings are marked with the following monograms: C*. C***. CC. C de C. C.S. C*S. M le C de C.

Amongst them the following are most worthy of attention:

A set of about three hundred plates of the Gems in the Collection of the King of France.
A set of ten Antique Subjects—from drawings by *Edme Bouchardon*, etched by *C. de Caylus*, and finished with the graver by *Le Bas*.
A set of six Mythological Subjects; *after Bouchardon;* etched by *C. de Caylus*, and finished with the graver by *Fessard*.
A set of thirty Heads; *after Rubens* and *Van Dyck;* from the Crozat Collection.
A set of fifty grotesque Heads; *after Leonardo da Vinci*.
A set of five Sketches; *after Della Bella*.
Portrait of Polidoro da Caravaggio.
Ten subjects from the Life of Joseph; *after sketches by Rembrandt*.
The Deliverance of St. Peter; *after the same*.
Set of eight plates for "Les Chats" of M. de Moncrif.
The Amusements of the Country; *after Watteau*.
Portrait of Camille Falconet; *after Doublet*.

CAZENAVE, —, was a French engraver, born in Paris about 1770, who reproduced with a certain success in the dotted manner some of the compositions of Boilly and other popular artists, and likewise executed some historical scenes of the Revolution. The date of his death is not recorded. His best works are:

L'Optique; *after Boilly*.
La Rose prise; *after the same*.
L'Amour couronné; *after the same*.
La Volupté; *after Regnault*.
A Female Head; *after Prud'hon*.

CAZES, Pierre Jacques, born in Paris in 1676, was successively the pupil of Houasse and of Bon de Boullongne. He was noted as a painter of historical subjects, and executed several works for Notre Dame, and for the choir of St. Germain-des-Près. In the Louvre is a study of 'St. Peter resuscitating Tabitha.' He became a member of the Academy in 1703. He became Professor in 1718, Rector in 1743, Director in 1744, and Chancellor in 1746. P. A. Robert, Ch. Parocel, Chardin, and the Swedish portrait-painter Lundberg were amongst his scholars. He died in Paris in 1754.

CAZES, Romain, a French historical painter, was born at St. Béat (Haute-Garonne) in 1810. He was a pupil of Ingres, and is known chiefly by his portraits and subjects from sacred history. He decorated the church of St. François Xavier at Paris, and died in 1881.

CAZIN, Jean Charles, a famous French landscape painter, born at Samers (Pas-de-Calais) in 1840, the son of a doctor. He studied under Lecoq de Boisbaudran and went to England, where he came under the influence of the Pre-Raphaelite school. It was from London he first sent to the Salon of 1876 'Le Chantier,' a fragment of a projected decorative work. His principal later works were 'The Flight into Egypt,' 'The Journey of Tobias,' 'The Departure of Joseph and Mary from Judæa,' the latter obtaining an honourable mention. In 1880 his 'Hagar and Ishmael' was awarded a first-class medal, but from 1883 he principally produced landscapes, luminously painted and full of sentiment. He was Vice-President of the National Society des Beaux Arts, and created Knight of the Legion of Honour in 1882, and an officer in 1889. He married Marie Guillet, also a well-known artist, and died at the age of sixty. P. P.

CEA, Juan de, a Spanish painter, flourished in the middle of the 16th century at Burgos, in the cathedral of which city he executed, in 1565, in conjunction with Juan de Añeda, several paintings of merit.

CECCARINI, Sebastiano, was born at Urbino abont the year 1700, and was a pupil of Agostino Castellacci. He painted historical subjects at Rome with distinction during the pontificate of Clement XII. The *surporta* of the church of Sant' Urbano in Campo Carleo, and the high altar-piece are by him, also the altar-piece in the Cappella degli Svizzeri in the Quirinal. His best works are at Fano; amongst them may be mentioned his 'St. Lucia' at the Augustine Church, and historical subjects in the Piazza del Popolo. He died in 1780.

CECCHI, Gaetano, was a painter born at Florence, who flourished there about the year 1770. He engraved some plates of historical subjects, after the Italian painters, which are etched, and finished with the graver.

CECCHI, Giovanni Battista, was a Florentine engraver, born at Florence about the year 1748. He engraved several portraits for the work entitled 'Serie degl' Uomini illustri,' and also for the 'Life of the Marquis de Pombal.' We have also by him the following plates:

The Calling of St. Andrew to the Apostleship; *after L. Cardi*.
The Martyrdom of St. Laurence; *after Pietro da Cortona*.
The Martyrdom of St. Vitalis; *after F. Barrocci*.
The Stoning of St. Stephen; *after the same*.
The Entombment of Christ; *after Daniele da Volterra*.
Catiline's Conspiracy; *after Salvator Rosa*.

CECCHINI, Francesco, a Roman engraver, who flourished about the close of the 18th century, is best known by a set of five engravings after Perugino's frescoes in the Sala del Cambio at Perugia. He also engraved the 'Visitation of the Virgin to St. Elizabeth,' after Moretto, and several other subjects from the Old and New Testaments. He was no longer living in 1811.

CECCHINO da VERONA is only known as the painter of a 'Virgin and Child, between SS. Vigilius and Sisinius,' in the cathedral of Trent, supposed to have been painted about 1450.

CECCHINO DE' SALVIATI. See DE' ROSSI, FRANCESCO.

CECCO, GREGORIO DI, of Lucca, was the adopted son and heir of Taddeo Bartoli, his name first appearing on the roll of the Sienese Guild in 1389. He seems to have assisted his adopted father in some of his pictures, for there formerly hung in the Marescotti Chapel of Sant' Agostino at Siena a picture that was signed TADDEVS ET GREGORIVS DE SENIS PINXERVNT. M.C.C.C.C.X.X. He is also known to have painted in 1384 the boards of the Biccherna at Siena. The dates of his birth and death are unlike uncertain. In the cathedral at Siena there is a picture by him of 'The Virgin and Child, with Seraphs and Angels,' signed and dated 1423.

CECCO BRAVO, IL. See MONTELATICI.

CECCO DI PIETRO lived at Pisa in the 14th century, and according to Ciampi painted in the Campo Santo in 1370, in company with five other artists. He was one of the people's representatives in 1380, and in 1386 he painted a 'Nativity of the Virgin' for the church of San Pietro in Vincolo at Pisa, which is now lost. There is a 'Crucifixion, between the Virgin and Saints,' by him, to be seen in the Pisa Gallery.

CECIL, THOMAS, was an English engraver, who flourished about the year 1630. His plates are not without considerable merit, neatly executed, entirely with the graver, and chiefly consist of portraits. Amongst them are:

Queen Elizabeth on Horseback.
Walter Curle, Bishop of Winchester.
William Cecil, Lord Burghley.
Edward Reynolds, Bishop of Norwich.
Thomas Kidderminster of Langley. 1628.
John Talbot, Earl of Shrewsbury.
Sir John Burgh, killed at the Isle de Rhé; this print is very scarce, as it is thought the plate was altered, and the name changed for that of Gustavus Adolphus, and inserted in Scudery's '*Curia Politiæ*.'
John Weaver; prefixed to his 'Funeral Monuments.' 1631.
Archee, the King's Jester; a small whole-length.
Sir John Hayward, Knt., LL.D.
The Frontispiece to Ambrose Parry's *Works*. 1634.
The Frontispiece to *Devout Meditations*. 1629.
The Frontispiece to Lord Bacon's *Sylva Sylvarum*. 1627.

CEDASPE. See CÉSPEDES.

CELENTANO, BERNARDO, an artist possessed of much skill in the delineation of character and expression, was born at Naples in 1835. Two of his paintings quoted are, 'Tasso exhibiting the first Signs of Madness,' and 'The Council of Ten.' He studied at Rome, and died in 1860.

CELERS, ZACHARIE, was a French landscape painter, who flourished at Amiens in 1551, and designed the triumphal arches erected on the occasion of the entry of Henry II. In 1560 he was condemned for having taken a view of the city of Amiens and its fortifications.

CELESTI, Cavaliere ANDREA, was a painter born at Venice in 1637. He was a pupil, though not an imitator, of Matteo Ponzone. To a fertile imagination he added a vagueness of style, and a flowing outline resembling that of Paolo Veronese. His colouring is clear, brilliant, and tender, but in some cases, from defective priming of his canvas, his pictures have lost something of their original freshness, and in the half-tints appear to have in some degree perished, from which circumstance the harmony of the effect is somewhat diminished. He painted historical subjects, both in large and in easel pictures, and sometimes conversations and pastoral subjects. His principal historical works are in the church of the Ascension at Venice, the best being 'The Adoration of the Magi.' The ducal palace possesses a picture of a subject taken from the Old Testament that is highly esteemed. He died at Venice in 1706. Other works by him are in the under-mentioned galleries:

Cassel. *Gallery.* The Illness of Antiochus Soter.
Dresden. *Gallery.* The Murder of the Innocents.
" " Worship of the Golden Calf.
" " Bacchus and Ceres.
Munich. *Pinakothek.* The Magdalen washing the feet of Christ.

CELIO, Cavaliere GASPARO, was a painter born at Rome in 1571, and who died there in 1640. According to Baglione, he was the pupil of Niccolò Circignani, called Pomarancio. Of his works there are cited:

Rome. *S. Giovanni in Laterano.* St. Michael discomfiting the Rebel Angels.
" *S. Carlo ai Catinari.* St. Charles Borromeo.
" *Mendicanti.* St. Francis receiving the Stigmata.
" *Palazzo Mattei.* Moses passing the Red Sea.

CELLIER, CÉLESTIN, a French historical and portrait-painter, was born at Valenciennes in 1745, and became a pupil of Groot. The Museum of his native city has a picture representing 'Valenciennes protecting the Arts,' but the greater part of his works perished in the time of the first French Revolution. He died at Valenciennes in 1793.

CELLIER, FRANÇOIS PLACIDE, the son and pupil of Célestin Cellier, was born at Valenciennes in 1768, and possessed considerable talent, but upon inheriting a fortune at the death of his father he abandoned art as a profession. His pictures of 'Meleager saving Atalanta,' and an 'Idyll,' are in the Museum of his native city. He died in 1849.

CELLONY, JOSEPH, a French portrait-painter, was born at Aix in 1663, and died there in 1731. His son, JOSEPH ANDRÉ CELLONY, was born at Aix in 1696, and was a pupil of his father and of Rigaud. He worked with his father, whom he surpassed in portraiture, and died at Aix in 1746, leaving a son, JOSEPH CELLONY, who painted historical subjects. He was born at Aix in 1730, studied under André-Bardon, and died in 1786.

CELS, CORNELIS, a painter of portraits and historical subjects, was born at Lierre in Brabant in 1778. He studied under A. Lens at Brussels, and then visited Paris and Italy, where he became a professor of the Academy of St. Luke. He went to Antwerp in 1807, and was appointed in 1820 to the professorship of drawing at Tournai, a post which he resigned in 1827. He subsequently settled at Brussels, where he resided till his death in 1859. His views were originally directed towards the antique, as may be seen from a study of his 'Cincinnatus' at Ghent, but he subsequently took the Pre-Raphaelites as his model, and in this style painted the 'Descent from the Cross,' for the high altar of St. Paul's at Antwerp, a picture in which the drawing is bold and fine, but the colouring cold, and the shadows too dark. 'The Baptism of St. Catharine,' painted in 1809, and now in the cathedral at Bruges, is a specimen of his earlier manner. His portraits were held in some estimation. In the Rotterdam Museum is a 'Portrait of Gysbert Karel, Count of Hogendorp.'

CENNINI, CENNINO, whose full name was Cen-

nino di Drea Cennini, was born at Colle di Val d' Elsa, and is well known as the author of a manuscript work on the technical process of painting in the 14th century, which has been translated by Mrs. Herringham (Allen, Lond. 1899). He was a pupil of Agnolo Gaddi for twelve years, but his paintings have nearly all disappeared. A fresco of the Virgin and Saints by him, in the Hospital of S. Giovanni Battista, at Florence, was destroyed when the building was altered in 1787. Works by him may be seen in the churches of San Gimignano. In the chapel of La Croce di Giorno in San Francesco, at Volterra, is a series of frescoes, representing scenes from the life of Christ, and 'The Finding of the Cross'; one of these, representing the 'Massacre of the Innocents,' bears the date MCCCCX., and the signature, 'Cienni di Francesco di Ser Cienni da Firenze,' and it is considered most probable that Cienni and Cennini are identical. He was living at Padua in 1398.

CENTO, PEREGRINI DA. See PEREGRINI.

CEPHALUS. See BLOEMEN, NORBERT VAN.

CEPHISODORUS, an illustrious Greek painter, who is mentioned by Pliny as having flourished about B.C. 420.

CERAJUOLO. See DEL CERAJUOLO.

CERANO, IL. See CRESPI, GIOVANNI BATTISTA.

CERCEAU. See ANDROUET-DUCERCEAU.

CERCOZZI, MICHELANGELO. See CERQUOZZI.

CEREGHETTI, JOSEPH, a Bohemian painter, was born at Chrudim in 1722, and died there in 1799. He studied under Hermann, and is known by his altar-pieces and portraits, among the latter being those of the Empress Maria Theresa and the Prince of Auersperg.

CERESA, CARLO, was born at Bergamo in 1609, and was educated under Daniele Crespi, an able painter of Milan. In a short time he acquired a style of design and colouring nearly approaching in merit to that of his master. A tasteful arrangement of his figures, great tenderness of colour, and an agreeable expression in his heads and forms, are amongst the characteristics of the works of this painter as given by Tassi. He was also eminent as a portrait painter. He died in 1679. His works are chiefly in the churches of Bergamo; among them are:

Bergamo.	*Cathedral.*	St. Vincent carried up to Heaven by Angels.
„	*S. Francesco.*	Four of the Prophets.
„	*S. Pietro.*	The Resurrection.

CEREZO, MATEO, a Spanish painter, was born in 1635 at Burgos, where he learned the rudiments of art from his father, Mateo Cerezo. When fifteen years of age he went to Madrid, and frequented the school of Juan Carreño de Miranda. After having established his reputation by his 'Conceptions,' painted for the churches of Madrid, Valladolid, Valencia, Burgos, and Malaga, he was employed by Francisco de Herrera, the younger, to assist him with his frescoes in the dome of the church of Our Lady of Atocha. He endeavoured to imitate the colouring of Van Dyck, but was always inferior to that master. He died at Madrid in 1685. The Galleries of the Hague, Madrid, and Berlin, and the Czernin Collection at Vienna, all possess pictures of the 'Penitent Magdalen' by him. His most esteemed work was his picture of 'Christ with the Disciples at Emmaus,' painted for the refectory of the Recolete Friars in Madrid. The Madrid Gallery has by him a fine 'Assumption of the Virgin' and the 'Mystic Marriage of St. Catharine of Alexandria.' A 'Crucifixion,' formerly in the Suermondt Collection, is now in the Berlin Gallery; a 'Portrait of Cardinal Puerto-Carrero' is in the Hermitage, St. Petersburg; and a 'St. John the Baptist', in the Cassel Gallery.

ČERMAK, JAROSLAV, a Bohemian painter, was born at Prague in 1831, and was educated in the Academy of that town under Christian Ruben, in Antwerp, in Brussels under Gallait, whom he closely followed both in his excellencies and in his defects, and lastly in Paris under Robert-Fleury. He settled in the last-named city, and at first executed scenes from Bohemian history, as 'A Night Attack on the Hussites,' 'Bohemian Conversion Scene,' and 'The Begging Court-Poets of Rudolph II.' (1850), the last of which gained him his first reputation. A tour in European Turkey in 1858 afforded him new material, as instanced in some pictures mentioned below. He was also particularly successful in the portraiture of children. He died in Paris in 1878. His later pictures comprise among others:

The Montenegrin Woman and her Child.
Turks assaulting a Herzegovinian Woman.
Razzia of Bashi-Bazouks. 1861.
The Return to the Country.
Rendezvous in Montenegro. 1874.
The Hussites before Naumburg. 1875.
Taking of Lauenburg. 1876.

CERNEL, MARIE LOUISE SUZANNE CHAMPION DE. See CHAMPION DE CERNEL.

CERQUOZZI, MICHELANGELO, commonly known as MICHELANGELO DELLE BATTAGLIE, from his fondness for painting battle-pieces, was born at Rome in 1602. He was instructed in the school of Bonzi (Il Gobbo da Cortona), and afterwards under Leckerbetjen and the *bamboccia*-painter De Laar, in imitation of the last of whom he depicted low scenes in a style that rivals that of his master. He also painted fairs, markets, shipwrecks, and doings of the Lazzaroni. His battle scenes are full of life, and exhibit much richness of invention, but are often too hastily executed. He finally took to painting flowers and fruits, and his productions of this class are highly esteemed. He died at Rome in 1660. Some of his productions are to be seen in the public galleries of Europe; but the best have been considered to be those representing 'The Four Seasons,' which were painted for the Salviati Palace at Rome.

Berlin.	*Gallery.*	Procession of a Pope in Rome.
Dresden.	*Gallery.*	A Battle-piece.
Florence.	*Uffizi*	An Old Woman.
Munich.	*Pinakothek.*	Hunting-scene.
„	„	A Cobbler.
Paris.	*Louvre.*	Fruit-pieces (*two*).

CERRINI, GIOVANNI DOMENICO, called IL CAVALIERE PERUGINO, was born at Perugia in 1609. He frequented the school of Guido Reni for some time, and became a graceful and elegant designer, with an expression in his heads that occasioned some of his works to be taken for those of his master. His best production is a fresco in the cupola of La Madonna della Vittoria, at Perugia, representing St. Paul taken up into Heaven. Other works by him are in the galleries and churches of Brescia, Cassel, Dresden, and Munich. He died in 1681.

CERTOSINO, IL. See CASSIANI.

CERVA, GIOVANNI BATTISTA, was a native of Milan, who flourished about the year 1550. According to Lanzi, he was a pupil of Gaudenzio Ferrari. His 'Incredulity of St. Thomas' is considered to be one of the finest pictures in Milan.

and by its fine design, the animated expression of the heads, and its entire harmonious effect, gives this artist a high rank amongst the painters of the Milanese School.

CERVELLI, FEDERICO, was a native of Milan, who flourished about the year 1690. He was the pupil of Pietro Ricchi, called Il Lucchese, whom he equalled in the freedom of his pencil, and surpassed in the correctness of his design and the impasto of his colour. One of his finest paintings is in the Scuola di San Teodoro, Milan, and represents an episode in the life of that saint.

CERVETTO, GIOVANNI PAOLO, was born at Genoa about the year 1630. According to Soprani, he was a scholar of Valerio Castello, whose vigorous style he imitated with great success, but he died young, in 1657.

CERVI, BERNARDO, was a native of Modena, and a scholar of Guido. He possessed an extraordinary genius, and, in the judgment of his excellent instructor, would have reached a high rank in art, had he not been cut off in the prime of his life by the plague, which visited Modena in 1630. His principal works are his frescoes in the cathedral at Modena, in the churches of which city there are some altar-pieces by him, and a 'Deposition from the Cross' in the Este Gallery. There is a print by him, the 'Martyrdom of St. Sebastian,' with his name abridged, and the date 1628.

CESA, ANTONIO, who lived in the 16th century at Belluno, but of whose birth or death no dates can be given, is the painter of an altar-piece in the church of Sant' Andrea, Visome, near Belluno, which represents the 'Virgin and Child, between SS. Anthony, Daniel, Andrew, and another saint,' signed "OPUS ANTONII DE CESA 1500."

CESA, MATTEO, was an artist living at Belluno in the 14th and 15th centuries, of whose life and death no exact dates are known. Paintings and altar-pieces by this painter may be found in several of the private collections and churches in and around Belluno. The best specimens of his style are:

Belluno.	*S. Stefano.*	Virgin and Child, with Saints and Angels (*carved work*).
Sala.	*S. Matteo.*	Virgin and Child between SS. Matthew and Jerome.

CÉSAR, a French historical painter, who was working at Avignon in 1367. He possessed considerable talent, and acquired great renown, which was celebrated in the verses of Parasolz B., a contemporary troubadour of Provence.

CESARE DA SESTO (or CESARE MILANESE). See SESTO.

CESARI, BERNARDINO, was the brother and pupil of Giuseppe Cesari, whom he assisted in many of his works. He also painted several pictures in the churches of Rome, entirely after the style of his brother. For Clement VIII. he executed a large fresco in St. John Lateran, representing the Emperor Constantine in a triumphal car, with many figures. He died at Rome in the prime of life during the pontificate of Paul V. The church of San Carlo ai Catinari possesses a picture of 'Christ appearing to Mary Magdalene,' by this artist.

CESARI, GIUSEPPE (called GIUSEPPINO, and also IL CAVALIERE D'ARPINO, from the birthplace of his father, in the kingdom of Naples) was born at Rome in 1568 (?). His father was a very humble artist, who earned a miserable pittance by painting *ex voti*, and who taught his son what he knew of art, with the view of his succeeding himself. The young Cesari employed his leisure moments in improving himself in drawing, and, at the age of thirteen, obtained his father's consent to go to Rome in search of employment. Arrived in that capital, he was under the necessity of offering his services to prepare the pallets of the artists who were then employed in the Vatican under Gregory XIII. He had been some time in that servile situation, when he took an opportunity, in the absence of the painters, to sketch on the wall some figures which excited the surprise and admiration of every one, particularly Fra Ignazio Danti, the superintendent of the works of the Vatican. He acquainted the Pope with the circumstance, who immediately took the young artist under his protection, and placed him in the school of Pomarancio, and Giuseppino, in a short time, was regarded as the most distinguished painter at Rome. He was a perfect master of the arts of intrigue, and had the talent of exalting the merits of his own productions, whilst he depreciated the works of others. Clement VIII., who succeeded to the papal throne, continued to him the favour and protection he had experienced from his predecessor, and conferred on him the knighthood of St. John Lateran, or, as some say, the order of the Abito di Cristo; and Louis XIII. made him a Chevalier of the order of St. Michael. Abusing a natural facility, and yielding to the fire of an unrestrained imagination, Cesari appears to have skimmed the surface of art, without venturing to dive into its depths. Finding that he could satisfy the popular expectation without the labour of study, he did not think it necessary to consult nature or the best models of antiquity. By straining the attitudes of his figures, he expected to give them animation and movement; and when he attempted expression, he fell into distortion and grimace. Those of his works in which these defects are least discernible, are such as admit of bustle, and require a crowded composition. Such are his battle-pieces and processions, in which the horses are drawn with great spirit, and his readiness of invention is surprising. With all his deficiencies, he enjoyed, during his life, an elevated rank among the artists of his time, and his school was one of the most frequented in Rome. He died at Rome in 1640. Baglione states that he lived to the age of eighty, but other writers assert, with greater probability of accuracy, that he died at the age of seventy-two. The following are among his extant paintings:

Cassel.	*Gallery.*	The Betrayal of Christ.
"	"	Nymphs and Tritons.
Dresden.	*Gallery.*	A Roman Battle.
Fano.	*Castracani Palace.*	History of General Castruccio Castracani—*fresco.*
Florence.	*Uffizi.*	His own Portrait.
Naples.	*Carthusian Monastery.*	Scenes from the Life of Christ—*frescoes.*
Paris.	*Louvre.*	Adam and Eve driven from Paradise.
"	"	Diana and Actæon.
Petersburg.	*Hermitage.*	St. Clara delivering the Town of Assisi.
Reggio.	*Cathedral.*	The Visitation.
Rome.	*S. Maria in Vallicella.*	Coronation of the Virgin.
"	*S. Prassede.*	The Ascension and The Prophets—*frescoes.*
"	*Capitol Pal.*	Romulus and Remus—*fresco.*
"	"	Rape of the Sabine Women.
"	"	The Horatii and Curiatii.
"	"	The Sacrifice of Numa Pompilius.
"	*Capitol Mus.*	Diana.

Rome. *Lateran Mus.* The Annunciation.
Vienna. *Gallery.* Perseus delivering Andromeda. 1602.

Cesari executed several etchings after his own designs.

CESARIANO, CESARE, born at Milan in 1483, was an architect as well as a painter of miniatures, which branches of art he learned under the tuition of Bramante and Leonardo da Vinci. He was employed in the decoration of the cathedral at Milan, and he translated the 'Architectura' of Vitruvius, printed at Como in 1521, with woodcuts from his designs, the best of which are 'The Golden Age,' 'The Building of the First Houses,' and 'The Elect of the Earth.' He died in 1546.

CESENA, PEREGRINI DA. See PEREGRINI.

CESI, BARTOLOMMEO, a Bolognese historical painter, was born at Bologna in 1556. He was first a scholar of Giovanni Francesco Brizzio, called Nosadella, but afterwards studied the works of Pellegrino Tibaldi. Contemporary with the Carracci, and not unfrequently painting in competition with them, he preserved their esteem by the amiability of his mind, as much as he excited their emulation by the display of his talents. Careful and correct in his design, without timidity, happy in the choice of his forms, and delicately tender in the purity of his tints, his works appear to have been the model from which Guido chiefly formed the suavity and elegance of his style. His powers are more extensive in his frescoes than in his oil paintings, although he has displayed an uncommon excellence in both in his numerous works in the public edifices at Bologna. His principal works in that city are:

Certosa. Christ in the Garden.
" Descent from the Cross.
S. Domenico. Adoration of the Magi.
" Descent of the Holy Ghost.
S. Giacomo Maggiore. Virgin and Child with Saints.
S. Martino. Crucifixion.
Pinacoteca. St. Paul and St. Peter.
" St. Anne and the Virgin.

His most celebrated work is his set of ten frescoes in the Palazzo Favi, representing subjects from the life of Æneas: other works by him are in the same edifice. He died at Bologna in 1629.

CESILLES, JUAN, a painter of Barcelona, who flourished towards the close of the 14th century. He executed, in 1389, an altar-piece containing the history of the Twelve Apostles for the church of St. Peter in Reus, but it was removed in 1557 to make way for another work.

CESIO, CARLO, a painter and engraver of the Roman school, was born at Androdoco, in the Roman States, in 1625. He was brought up at Rome, in the school of Pietro da Cortona, and was employed with some of the best artists of his time in several public works during the pontificate of Alexander VII. He painted historical subjects, and his works are held in considerable estimation. He died at Rieti in 1686. In the Quirinal, he painted 'The Judgment of Solomon,' and others of his works are in Santa Maria Maggiore and in the Rotunda. Carlo Cesio was also an engraver of some eminence; we have by him several plates after the Italian painters of his time. His plates are etched and finished off with the graver, in a free, masterly style. His drawing is generally correct, and his prints have the effect of the works of a painter. The following are his principal works as an engraver:

The Virgin and Infant Jesus with St. John; half-length.
St. Andrew led to Martyrdom, prostrating himself before the Cross; *after Guido.*
The Frontispiece to the book entitled *Discorsi della Musica.*
Sixteen plates from the Pamphili Gallery; *after Pietro da Cortona.*
Forty-one plates of the Farnese Gallery; *after Annib. Carracci.*
Eight plates of the Buongiovanni Chapel in the church of St. Augusine at Rome; *after Lanfranco.*

CÉSPEDES, PABLO DE, called in Rome CEDASPE, a painter, sculptor, and architect, as well as a poet, scholar, and divine, and equally an ornament of the arts and literature of Spain, was born at Cordova in 1538. He was educated in the seminary at Alcalá for the priesthood, was thoroughly acquainted with the classical and oriental languages, and spoke fluently most of the European tongues. As a painter he stands amongst the most eminent that his country has produced. To perfect himself in this art, he went twice to Rome for the purpose of studying the works of the great masters, especially those of Michelangelo and Raphael; and he produced several fine paintings for the public edifices of that city. In the Trinità del Monte he painted frescoes of the 'Annunciation' and the 'Nativity,' and several subjects from the life of the Virgin. Whilst at Rome he formed a close friendship with Federigo Zuccaro, from whose instructions he acquired a pleasing style of colouring. His learning and merit raising him to the rank of a canon of the cathedral of Cordova, he left Rome for that city in 1577. When Zuccaro was applied to by the Bishop of Cordova to paint a picture for his cathedral, he declined the commission, saying, that whilst Céspedes was in Spain they need not send to Italy for painters. Some of his best pictures, representing the 'Martyrdom and Burial of St. Catharine,' were executed for the Jesuits' College at Cordova, but all have been destroyed or lost. He died at Cordova in 1608, and was buried in the cathedral of that city. For a full account of this remarkable man, see Cean Bermudez's 'Diccionario Historico.' We note of his paintings:

Cordova. *Cathedral.* Last Supper.
" " Virgin and Child, with St. Anne.
Seville. *Cathedral.* Four Allegorical Figures of the Virtues.
" *Museum.* Last Supper.

CESSON, ETIENNE VICTOR, French landscape painter; born at Coincy (Aisne) in 1835. Studied in Paris at the École des Beaux Arts and became the pupil of Amaury Duval, who employed him in connection with the mural decorations of the parish church of St. Germain en Laye and others. Duval subsequently took him with him in his journeys to Egypt, Nubia and Syria. Cesson also gave considerable help to Puvis de Chavannes in some of his more important decorative works. From 1864 onwards he exhibited in the Salon; among his landscapes may be cited 'Le Mont Canigou'; and of his figure painting, the 'Hylas,' and 'Giotto, enfant,' deserve mention. He also executed some praiseworthy portraits and charcoal sketches. His death occurred at his native place, Coincy, on June 6th, 1902.

CEULEN, JANSSENS VAN. See JANSSENS.

CEXSELLI. See CASELLI.

CHAFRION, LORENZO, known as Fray MATIAS DE VALENCIA, a painter of religious, historical, and other subjects, was born at Valencia in 1696. After

acquiring some knowledge of painting he went to Rome, and became a disciple of Corrado Giaquinto, whose manner he imitated. He returned to Valencia, and passed on to Granada to seek assistance from an uncle who was one of the judges of the Court of Chancery, but not receiving the aid which he needed, he entered the Capuchin convent in that city in 1747. He was drowned in 1749. In the refectory of the convent to which he belonged there was a picture of the 'Last Supper' by him; and several of his smaller subjects were in the collections of private persons in Valencia.

CHALETTÉ, JEAN, a French miniature and portrait painter, was a native of Troyes, where he at first practised his art. In 1581 he was summoned to Toulouse to decorate the Hôtel-de-Ville, and there gained so much renown that he settled in that city, where he died in 1643.

CHALLES, CHARLES MICHEL ANGE, a French painter, architect, and mathematician, was born in Paris in 1718. He studied under André, Lemoine, and Boucher, and subsequently visited Rome. A 'Sleeping Diana,' which he painted in 1744, and a 'Venus' by him are to be seen in Brunswick. He also painted many ceilings for palaces and churches, but never gained much reputation as a painter, although elected an Academician in 1753. As an architect and as draughtsman to the king he directed the theatrical entertainments at Fontainebleau in 1765, and the *fêtes* and illuminations at Versailles on the occasion of the birth of Louis XVI. in 1754, as well as the funerals of the Dauphin and the Dauphiness, of Stanislaus, King of Poland, of the Queen of Spain, and of Louis XV. and his queen, Marie Leszczynska. He was a knight of the Order of St. Michael, married the daughter of the painter Nattier, and died in Paris in 1778.

CHALMERS, Sir GEORGE, Bart., a native of Edinburgh and a pupil of Allan Ramsay, exhibited portraits at the Royal Academy from 1775 to 1790. He died in London in 1791.

CHALMERS, GEORGE PAUL, a Scotch portrait and landscape painter, was born at Montrose in 1836. He at first served an apprenticeship to a ship-chandler, but afterwards went to Edinburgh, and entered the School of Design, then under the direction of Lauder. His earlier works were portraits, and it was only at a later period that he took to landscape painting. He was elected an Associate of the Scottish Academy in 1867, and an Academician in 1871. He died in Edinburgh, February 20, 1878, from the effects of an accident that befell him in the streets of that city on the 16th of the same month. Among his works were:

The End of the Harvest. 1873.
Running Water. 1875.
The Love Song.
Prayer. 1871.
The Potato Harvest.
The Legend (*in the Edinburgh National Gallery*).

CHALMERS, W. A., a water-colour painter, who practised in London towards the close of the 18th century, and is believed to have died young. His works are chiefly interiors of churches with some ceremony introduced: occasionally he painted subject-pieces, as "Mrs. Jordan as 'Sir Harry Wildair.'" and "Kemble in the 'Stranger.'"

CHALON, ALFRED EDWARD, was born at Geneva, in 1781. His family, whilst he was yet a youth, removed to London, where, together with his brother John James Chalon, he was destined for mercantile pursuits. But an inclination for the arts overruled this intention, and the establishment of the Sketching Society, in which the two young Chalons were mainly instrumental, confirmed them in the adoption of the pursuit of their choice. Alfred became a student of the Royal Academy in 1797, an Associate in 1812, and a Royal Academician in 1816. His reputation was first established and principally rests upon the portraits, mostly in water-colours, which he exhibited during many years at the Royal Academy; and in which he displayed a certain turn of piquancy and elegance, and a free and sparkling pencil. So much in vogue, indeed, was he at one time, that the ladies of the aristocracy flocked to him to sit for their portraits. He made a striking portrait of Queen Victoria, shortly after her accession, and was appointed portrait-painter in water-colours to Her Majesty. When somewhat advanced in life, he essayed oil-painting, but, as may be supposed, with a success, in a technical point of view, subordinate to that which he had achieved in the more familiar vehicle of water-colours; whilst, as regards composition and treatment, the delineator of the reigning belle of the season was hardly endowed with the grandeur of purpose and style to do full justice to such subjects as 'Samson and Delilah,' 'John Knox reproving the Ladies of Queen Mary's Court' (1837), 'Christ mocked by Herod' (1841), 'A Madonna' (1845), or even to fancy and poetic subjects of less lofty aim. He died at Kensington in 1860, and was buried in Highgate Cemetery.

CHALON, CHRISTINA, was born in Amsterdam in 1748, and studied painting under Sara Troost and Ploos van Amstel. She, however, devoted herself more particularly to etching, in which she acquired great proficiency. She has left us some thirty plates, for the most part in the style of Ostade. She died at Leyden in 1808. Her etchings are marked with *Chr^{a} Cha.*, or *Chr^{a} Chal.*, or else *CC.* Amongst the best may be noticed:

An Interior, with three Boors.
A Mother taking three children to School.
An Old Woman saluting a peasant Boy.

CHALON, HENRY BERNARD, an animal painter, was born of Dutch parentage in London in 1770. He was a student of the Academy, and first exhibited a landscape with cattle in 1792. He met with much patronage at court, being appointed animal painter to the Duchess of York in 1795, as well as to the Prince Regent, and afterwards to William IV. His pictures were chiefly devoted to the portraiture of horses. He met with a severe accident in 1846, and died in 1849. His daughter, Miss M. A. CHALON (afterwards Mrs. H. MOSELEY), was miniature-painter to the Duke of York. She died in 1867.

CHALON, JOHN JAMES, was born at Geneva in 1778, of an old French family who had taken refuge there after the Revocation of the Edict of Nantes. He was a painter of a wide range of subjects — landscapes, marine scenes, animal life, and figure-pieces. He went to England when quite young, and entered the Schools of the Academy in 1796. His first picture, 'Banditti at their Repast,' appeared in 1800. In 1808, he, his brother Alfred Edward Chalon, and some friends, founded the Sketching Society, and in the same year he joined the Water-Colour Society, but in 1813 he seceded from it, and again devoted himself to painting pictures in oil for the Royal Academy.

He was elected an Associate of that institution in 1827, and an Academician in 1841. In 1820, Chalon published a series of 'Sketches from Parisian Manners,' in which the incidents were admirably varied, and so selected as to display the most amusing points of national character in connection with all that was most picturesque in the costume of the time, and with that true humour which never degenerates into caricature. He was fond of the scenery of Switzerland, the land of his father and mother, and some of his finest landscapes are faithful transcripts of its mountains and lakes. Among these, a very noble work is his 'Castle of Chillon,' its lonely white walls strongly contrasting with the dark mountains that rise behind them, and glittering in the ripple of the clear blue lake. Amongst his later productions were 'Gil Blas in the Robbers' Cave,' in 1843, and the 'Arrival of the Steamer at Folkestone,' in 1844. In 1847, he was seized by an attack of paralysis, and, after a long and painful illness, died at Kensington in 1854. The Gallery of Greenwich Hospital possesses his 'Napoleon on board the Bellerophon,' painted in 1816, and in the Sheepshanks Collection at the South Kensington Museum are 'Village Gossips,' painted in 1815, and 'Hastings, Fishing Boats making the Shore in a Breeze,' painted in 1819.

CHALON, Louis, was a landscape-painter, who is thought to have been born in Holland about 1687. He painted some views on the Rhine, enlivened with figures, in a very artistic manner and with an agreeable colouring. He died at Amsterdam in 1741.

CHAM. See Noé, Comte Amédée de.

CHAMBERLAIN, William, who was born in London, studied in the Royal Academy Schools and under Opie. His works, sometimes exhibited at the Royal Academy, were for the most part portraits. He died at Hull in 1807.

CHAMBERLIN, Mason, a pupil of Frank Hayman, was a portrait-painter, who gained some success on account of the fidelity of his likenesses. He was an exhibitor at Spring Gardens in 1763, and at the Royal Academy (of which he was one of the original members) from 1769 to 1786. He died in London in 1787. The Royal Academy possesses his portrait of Dr. Hunter, which was his presentation picture, and the Royal Society has his portrait of Dr. Chandler. Both these portraits have been engraved.

CHAMBERS, George, a painter of shipping scenes, was a son of a poor seaman of Whitby in Yorkshire, where he was born in 1803. During his apprenticeship on board a trading sloop he gave evidence of the talent by which he was subsequently distinguished, by making sketches of shipping for the amusement and gratification of the seamen. At Whitby, he took lessons of a drawing-master of the name of Bird, and employed his spare time in painting small pictures of shipping, for which he found a ready sale. Going to London three years later, he obtained an introduction to Mr. Thomas Horner, who employed him for seven years to assist in painting the great Panorama of London at the Colosseum, in the Regent's Park. He was also engaged as scene-painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to King William IV. He was admitted as an Associate Member of the Water-Colour Society in 1834, and was elected a full member in 1836; but a constitution originally very weak, and much shattered by a sea-faring life, was unable to bear the incessant application to which his mind would subject it: his strength gave way, and he died in 1840. His pictures are now appreciated by collectors, and obtain good prices. His best productions are his naval battles, in which he is excellent, though in the colouring there is perhaps too much redness pervading everything, the smoke in particular. There are in the hall at Greenwich Hospital three battles by him: the 'Bombardment of Algiers,' the 'Capture of Portobello,' and a copy of West's picture of the 'Destruction of the French Fleet at La Hogue.' In the South Kensington Museum are four water-colour drawings by him.

CHAMBERS, Thomas, an English engraver, was born in London about the year 1724, and drowned himself in the Thames in 1789. He engraved many of the plates for Boydell's collections, and several portraits of artists for Lord Orford's 'Anecdotes.' They are executed with the graver, in a firm, but not a pleasing style. The following are some of his best prints:

A Concert; *after Caravaggio.*
Raphael's Mistress; *after Raphael.*
The Holy Family; *after Murillo.*
St. Martin dividing his Cloak; *after Rubens.*
St. Peter and St. John healing the Sick; *after S. Bourdon.*
Jupiter and Antiope; *after Casali.*
Helena Forman; *after Van Dyck.*
The Good Man at the Hour of Death; *after Hayman.*
The Wicked Man; the companion; *after the same.*
The Death of Turenne; *after Palmieri.*
Mrs. Quarrington as St. Agnes; *after Reynolds.*

CHAMORRO, Juan, a Spanish historical painter, was a pupil of Francisco de Herrera, the elder, and was president of the Seville Academy in the years 1669 and 1670. He was living in 1673, but the date of his death is not known. The pictures of the 'Four Doctors of the Church,' and those representing scenes from the life of the Virgin, in the church of Our Lady of Mercy at Madrid, attest his merits as a painter and a colourist.

CHAMPAIGNE, Jean Baptiste de, a Flemish painter of historical subjects, genre pictures, and portraits, was born at Brussels in 1631. He was a nephew of Philippe de Champaigne, who sent for him to Paris when only eleven years of age, and gave him instruction in painting. He adopted the style of his uncle, but did not, however, attain his eminence, though his works have sometimes passed current under the uncle's name. He visited Italy, returned to Brussels, and thence went to Paris, where he was in 1663 elected a member of the Academy. He died in Paris in 1681. The following are some of his principal works:

Brussels.	*Museum.*	The Assumption of the Virgin (*painted for the church of St. Gudule, Brussels*).
"	"	St. Peter.
Grenoble.	*Museum.*	The Benediction of the Order of St. Dominic.
Lyons.	*Museum.*	The Adoration of the Shepherds.
Marseilles.	*Museum.*	The Stoning of St. Paul at Lystra (a 'mai' painted in 1667 for Notre-Dame at Paris).
Nancy.	*Museum.*	St. Paul.
Versailles.	*Palace: Salon de Mercure.*	The ceiling representing 'Mercury in his chariot drawn by two cocks,' and four subjects from the lives of Alexander, Ptolemy, and Augustus.

CHAMPAIGNE, Philippe de, a painter of historical subjects and portraits, was born at Brussels in 1602. Though a native of Brabant, he is generally reckoned as belonging to the French school. He studied under Bouillon, Michel Bourdeaux, and Fouquière, but went to Paris at the age of nineteen, where he placed himself under the direction of L'Allemand. Shortly afterwards he was employed by Du Chesne, the painter royal, to work at the Luxembourg in concert with Nicolas Poussin. His extraordinary success arousing the envy of Du Chesne, he quitted Paris for Brussels in 1627, but was almost immediately recalled by the Queen-Mother, Marie de Medicis, to be appointed to the post held by Du Chesne, who had just died. At Paris he executed numerous works for the churches and royal residences, and especially for Cardinal Richelieu's palace. He was one of the first members of the Academy, of which he was also Professor and Rector. His star, however, began to pale somewhat before the brilliancy of Le Brun's rising fame. But this aroused no unworthy feeling in Champaigne's mind. He retired quietly and modestly from active and public life, and died in Paris in 1674. His pictures show a certain affinity with those of Poussin, whose influence he felt, but they surpass them in point of colouring, being remarkable in that respect for truth, brilliancy, and technical skill. His weak point was in the conception and the composition. As a portrait-painter he holds high rank. His likenesses are distinguished by a fine, noble, and life-like execution, vivid appreciation of the natural, a skilful luminosity of colouring, and careful execution and masterly handling. The following are some of his principal works:

Althorp, *Earl Spencer*, Portrait of Robert Arnaud d'Andilly. Brussels, *Museum*, Presentation in the Temple; St. Geneviève, St. Joseph (*painted for Saint Séverin, Paris*); St. Ambrose, St. Stephen (*painted for Saint Germain-l'Auxerrois at Paris*); The Life of St. Benedict (*executed for the Abbey of the Val-de-Grace at Paris*); Portrait of Himself (*a replica of that in the Louvre*). Dijon, *Museum*, The Presentation in the Temple. Florence, *Uffizi*, Portrait of a Man; The Calling of St. Peter; *Pitti Pal.*, Portrait of a Man. Hague, *Gallery*, Portrait of Joseph Govaerts. 1668. Lille, *Museum*, Adoration. London, *National Gallery*, Three Portraits of Cardinal de Richelieu in one picture (*a full-face and two profiles: painted for the use of the Roman sculptor Morelli in making a bust*); Portrait of Cardinal Richelieu in State dress; *Wallace Gallery*, Four Important Pictures. Lyons, *Museum*, The Last Supper (*replica of the painting in the Louvre*); Finding the Relics of St. Gervais. Madrid, *Gallery*, St. Anne and the Virgin; Portrait of Louis XIII. Munich, *Pinakothek*, Portrait of Marshal de Turenne; Madonna and Christ. Paris, *Louvre*, The Feast in the House of Simon; The Last Supper, 1648; Christ on the Cross; The Dead Christ; Portrait of Catherine Agnès Arnauld, and the daughter of the painter; Landscape; Louis XIII. crowned by Victory; Portrait of Cardinal de Richelieu; Portrait of Robert Arnaud d'Andilly, 1650; Portrait of Himself; Portraits of François Mansard and Claude Perrault; Christ on the Cross, 1674; Portrait of Jean Antoine de Mesme, 1655. Vienna, Adam and Eve mourning for Abel.

CHAMPAIGNE, Pierre. See De Kempeneer.

CHAMPIN, Jean Jacques, a French painter in water-colours and lithographer, was born at Soissons in 1796. He was a pupil of Storelli and of Regnier, and devoted himself chiefly to historical landscapes. He lithographed a series of views of Old Paris, and in conjunction with Regnier produced the 'Habitations des personnages les plus célèbres de la France depuis 1790 jusqu'à nos jours.' He also contributed designs to the 'Magasin Pittoresque,' the 'Illustration,' and many other illustrated publications of his time. He died in 1860.

CHAMPION de CERNEL, Marie Louise Suzanne, a French engraver who lived in the latter part of the 18th century, was a sister of General Marceau. Married at the early age of fourteen to a profligate husband, she sought to relieve the unhappiness of her life by studying drawing and engraving under an artist named Sergent, whose wife she became after the death of her first husband. She engraved vignettes after Cochin, Moreau, Eisen, and Marillier, and some portraits in aquatint for the collection published by Blin and Le Vachez.

CHANDLER, J. W., a natural son of Lord Warwick, painted portraits in London towards the close of the 18th century, and afterwards in Aberdeenshire and Edinburgh. He died young about 1804.

CHANTEREAU, J., a French painter, who was born in Paris about 1710. His works were chiefly battle-pieces and hunting-scenes, painted with considerable life and movement. It is probable that he studied under Watteau or Pater. A scarce etching of his exists, entitled, 'Divertissement par eau et par mer,' or, as it is sometimes called, 'L'Ile de Cythère.'

CHANTRY, John, was an English engraver of the time of Charles II., who worked chiefly for the booksellers. He lived some time at Oxford, and died about 1662. His plates are executed with the graver in a formal, stiff style. Vertue mentions the following portraits by him:

James I.
Charles II.; three prints.
James, Duke of Monmouth.
John Selden.
Edward Leigh, M.A., of Magdalen College, Oxford.
Thomas Whitaker, Physician to Charles II.
Richard Gethinge, a Writing Master.

CHANUEL, Gonnet, a French historical painter, was born at Avignon, where he flourished in 1560. He painted some pictures of which the composition and colour were much admired.

CHAPELLE, Georges de la. See De la Chapelle.

CHAPLIN, Charles, French painter and engraver, born at Andely in the department of Eure, on the 8th of June, 1825. His father was English, but his mother French. He did not become a naturalised Frenchman until 1886. A pupil of Drolling, his early portraits and landscapes exhibited a strongly-marked realistic tendency, but, soon changing his style, he reproduced elegant types of women and allegorical works. His best-known pictures are 'Le Soir dans les Bruyères' in the Bordeaux Museum, and 'Les Bulles de Savon' at the Luxembourg. He also painted a decorative panel entitled 'Un Rêve,' for Prince Demidoff, and in 1861 he executed the ceiling and door-panels of the Salon des Fleurs at the Tuileries. He etched a series of eaux-fortes after his own pictures and several portraits after Rembrandt. As a foreigner he was disqualified for the 'prix de Rome,' but gained a third-class medal in 1851, a second-class medal in 1852, and a medal in 1865, in August of which year he was decorated with the Legion of Honour, and promoted officer in 1879. He died in Paris on the 20th of January, 1891.

P. P.

P. DE CHAMPAIGNE

Hanfstängl photo *National Gallery, London*

THREE PORTRAITS OF CARDINAL RICHELIEU

CHAPONNIER, Alexandre, a Swiss enamel-painter and engraver, was born at Geneva in 1753. He settled in Paris, and executed in the dotted style many mythological and fancy subjects after Huet, Schall, Boilly, Cazenave, and other painters of the French school of the 18th century. He died about 1824. His best works are 'Le Prélude de Nina,' 'L'Amant favorisé,' 'La Comparaison des petits Pieds,' and 'Le Bouquet chéri,' all after Boilly.

CHAPRON, Nicolas, a French historical painter and engraver, was born at Châteaudun in 1612. He was a pupil of Simon Vouet, and went to Rome about 1640, where he painted, under the direction of Poussin, a copy of Raphael's 'Transfiguration.' He also painted a 'Holy Family,' and 'Mary going to the Temple;' the latter has been engraved by Picquot. He remained at Rome several years, and in 1649 published his set of fifty-two plates from Raphael's works in the Vatican. Several artists have engraved these admirable productions, but in all of them we seek in vain for the nobility of character and purity of design of their great author. Chapron's transcripts are perhaps the least faulty of those that have appeared. He died at Rome probably about 1656. Chapron is better known by his engravings than by his paintings, very few of which have descended to us. The Louvre, and the museums of Rennes, Perpignan, Nantes, and Alençon possess drawings and paintings by him. We have, besides the Bible of Raphael, the following plates by him, sometimes marked *N C F.*, or *N C H F*, some of which are from his own designs:

His own Portrait, seated at the foot of the Bust of Raphael. The title to Raphael's Bible.
Henry IV., King of France; below, in basso-rilievo, the King wounded by Du Châtel; *after Freminet;* scarce.
Another Portrait of Henry IV., with a battle below.
The Virgin suckling the Infant; said to be *after Titian*, but considered by Mariette to be Chapron's own design.
The Alliance of Bacchus and Venus. 1639.
A drunken Silenus, with a Satyr offering him drink.
Bacchus, with a Man carrying a Child.
Satyrs, with Women and Children.
A Bacchanal, with a Child pouring out wine to a Bacchante.
Another Bacchanal, with Silenus riding on a Goat.
Young Bacchanalians, one riding on a Goat.
Another Bacchanal. 1639.

CHAPUY, Jean Baptiste, a French engraver, was born in Paris in 1760. He worked with Janinet upon the 'Costumes des Théâtres de Paris,' and executed some fancy subjects after Lavreince and others, but more especially devoted himself to engraving in colour. The best of the many prints of the fête of the Federation in the Champ de Mars, July 14, 1790, is by him, after Le Roy, and he also engraved a very curious set of fourteen plates of 'Coiffures de Dames,' as well as a series of portraits of Louis XVI., Marie Antoinette, Cagliostro, and others concerned in the affair of the Diamond Necklace. He died in Paris in 1802.

CHAPUY, Nicolas Marie Joseph, a French architect, lithographer, and naval engineer, was born in Paris in 1790. He executed the drawings and plates for the 'Vues pittoresques des Cathédrales françaises,' 1823-31; 'Voyage pittoresque dans Lyon,' 1824; 'Le Moyen-Age monumental et archéologique,' 1839-44, and several other works. He also edited, with Beugnot, the complete works of Palladio, 1825-42. He died in Paris in 1858.

CHARDIN, Jean Siméon, was born in Paris in 1699. His father at first placed him with Cazes, but as that master's habit was to give his pupils his own work to copy, he did not make much progress. He subsequently entered the atelier of Noël Nicolas Coypel, and was chosen among other of Coypel's pupils to assist Jean Baptiste van Loo in restoring one of the galleries at Fontainebleau. In the establishment of his reputation he now devoted himself to the painting of dead animals and still-life. His old master, Cazes, is said to have taken some of his productions for original works of the Dutch masters. His success became assured, and he was made a member of the Academy in 1728, and Treasurer in 1755. About 1737 he began to turn his attention to figure painting, and his well-known 'Benedicite' was exhibited in 1740. His works are remarkable for truth, simplicity, and neatness of finish, as well as for the harmony of their tone, and the generally careful management of light and shade. It is worthy of note that they fell into disrepute towards the close of the last century, but, with the revival of a truer feeling, they have again won a high position in public estimation. Chardin's second wife having been a lady of Rouen, he spent several years in that city, but died in Paris in 1779. The following are some of his principal works:

Dulwich.	*Gallery.*	Girls at Work.
Montpellier.	*Musée Fabre.*	Madame Geoffrin.
Paris.	*Louvre.*	Kitchen Utensils, Fruit, Animals, &c. (*Reception pictures at the Acad.* 1728.)
"	"	The Blessing (Le Benedicite). 1740.
"	"	Dead Rabbit. 1757?
"	"	Kitchen Utensils. 1731.
"	"	The Attributes of the Arts. 1765.
"	"	The Attributes of Music. 1765.
"	" *La Caze Coll.*	The Blessing (*replica of above*). Boy with Cards. Monkey Painting. The Silver Goblet. The Basket of Grapes. Kitchen Utensils. *And others.*
Petrsbrg.	*Hermitage.*	The Blessing.
"	"	The Washerwoman.
Vienna.	*Liechtenstein Gallery.*	Mother and Son. 1739. Interiors with figures (*three*).

Chardin had a son who won the 'grand prix' for painting in 1754, but died young.

CHARLES XV., King of Sweden and Norway, was born May 3rd, 1826, and succeeded to the throne on the death of his father, King Oscar I., on the 8th of July, 1859. He received instruction in the art of landscape painting first from his father, but was afterwards more fully instructed by Boklund, and his style was still further influenced by Bergh and Wahlberg. The subjects he chose were scenes in Sweden and Norway,—broad sketches of coast scenery, or summer woodlands. He often painted in conjunction with Malmström and Winge, who supplied the figures. Among his works may be mentioned 'In the Forest,' painted in 1869, 'View on the Waldbach,' and the 'Castle of Ulricsdal.' He died at Malmö, Sept. 18, 1872. The position in which Charles XV. stood towards the arts had much influence on their development in Sweden. He was the rallying-point of the art world in his own kingdom, and was the means of turning the attention of Swedish artists to the beauties of their own country.

CHARLES, Claude, a French historical and

decorative painter, was born at Nancy in 1661. He studied under Gérard, and became herald at arms and painter to Leopold, Duke of Lorraine. He painted numerous pictures for the churches of Nancy, and died in that city in 1747.

CHARLET, NICOLAS TOUSSAINT, a French painter and lithographer, was born in Paris in 1792. He showed much taste for drawing whilst at school, and later on studied under Lebel and Gros. The first work that brought him into notice was a lithograph, 'La Garde meurt mais ne se rend pas,' published in 1817. There is a touch of humour in his representations, especially in those in which grenadiers are introduced. He perhaps had a natural inclination towards subjects of that class from the fact of his father having been in the army. Figures of street Arabs, market women, and concierges were also handled by him in a life-like and picturesque manner. The Louvre possesses twelve of his drawings. Versailles has a 'Scene from the Russian Campaign,' exhibited in 1836; the Museum of Lyons, 'Moreau's Passage of the Rhine;' and the Museum of Bordeaux, 'Wounded Soldiers on the March.' He died in Paris in 1845. Charlet's lithographs number nearly two thousand, besides which he produced a large number of water-colour and sepia drawings and some etchings.

CHARMADAS, (or CHARMAS,) was one of the earliest of the Greek monochromists, who flourished about B.C. 850.

CHARMETTON, GEORGES, a French historical painter, was born at Lyons in 1619. He was a pupil of Jacques Stella, and was made an Academician in 1663, in which year Sébastien Bourdon entrusted to him the whole of the architectural decorations of the Hôtel de Bretonvilliers. He died in Paris in 1674.

CHARPENTIER, CONSTANCE MARIE, whose maiden name was BLONDELU, was born in Paris in 1767. She studied under Wilk, David, Lafitte, Gérard, and Bouillon, and devoted herself chiefly to portraiture, but likewise painted some genre subjects. She died in Paris in 1849.

CHARPENTIER, EUGÈNE LOUIS, who was born in Paris in 1811, studied under Gérard and Cogniet, and became celebrated as a painter of historical pictures. These were frequently battle-scenes, some of which are at Versailles. He was also a portrait painter, and one of his most successful works was a likeness of Georges Sand, painted in 1839. His 'Pupils of the École Polytechnique at the Battle of Paris, March 30, 1814,' which was exhibited in 1852, is now in the Museum of Boulogne-sur-Mer. He died in 1880.

CHARPENTIER, FRANÇOIS PHILIPPE, a French engraver, who invented a machine for engraving in aquatint, and another for engraving patterns for lace, was born at Blois in 1734, and died there in 1817. By this artist we have among other prints the following:

The Education of the Virgin; *after Boucher.*
Cupids playing with the Graces; *the same.*
The Death of Archimedes; *after Ciro Ferri.*
The Shepherdess; *after Berchem.*
The Shepherd reposing; *after the same.*
The Descent from the Cross; *after C. van Loo.*
Astyanax torn from the arms of Andromache by order of Ulysses; *after Doyen.*

CHARPENTIER, JEAN BAPTISTE, a French painter of genre subjects and portraits, was born in Paris in 1728, and died there in 1806. The Museum of Rennes has by him a full-length portrait of the Duke of Penthièvre, High Admiral of France and Governor of Brittany. His son and pupil, JEAN BAPTISTE CHARPENTIER, born in 1779 in Paris, where he died in 1835, painted historical subjects and portraits.

CHARPENTIER, RENÉ JACQUES, a French engraver, was born at Caen in 1733, and died in 1770. We have by him 'The Last Supper,' and 'Christ washing the Disciples' Feet,' after Lambert Lombart, and a 'Crucifixion,' after his own design.

CHARPENTIERE, ADRIEN. See CARPENTIERS.

CHARPIGNON, CLAUDE, was a French engraver who flourished in the 17th century, by whom we have a 'Virgin and Child,' after Guido Reni; a 'Holy Family,' after Laurent de La Hyre; 'St. Mary of Egypt,' after Blanchard, and some portraits.

CHARRETIE, ANNA MARIA, was born at Vauxhall in 1819. Through misfortunes after the death of her husband, she adopted art as a profession. Amongst her pictures are 'Lady Betty Germain,' 'Lady Betty's Maid,' 'Lady Betty shopping,' and 'Mistress of herself though China fall.' She died at Kensington in 1875.

CHARRIN, FANNY and SOPHIE, were sisters, and natives of Lyons. Fanny was a pupil of Legay, and, adopting miniature painting, was attached to the porcelain manufactory at Sèvres. She died in Paris in 1854. Sophie painted portraits, and died in Paris in 1856.

CHARTIER, JEAN, a French painter and engraver, was born at Orleans, in the early part of the 16th century. In 1574 he published a set of ten engravings from his own designs, entitled, 'Les Blasons de vertu,' the frontispiece to which contains a portrait of the artist. He died at Orleans in 1586. Among other works by him we have the following plates:

The Virgin and Infant Jesus, with St. John.
A Man sitting in a Landscape, with ruins.
A nude figure of a Man carrying the base of a column.
The Artist himself seated in his studio.

CHASE, JOHN, was born in London in 1810. When very young he showed a love for art, and was greatly helped in his studies by Constable, who took a warm interest in his efforts and progress. At fourteen he exhibited his first picture at the Royal Academy, and ten years later he was chosen one among the earliest members of the New Society of Painters in Water-Colours (now the Institute), to which he was a constant contributor. He generally painted landscapes and architectural subjects, especially Haddon Hall. He died in London in 1879. In the South Kensington Museum there is a drawing by him of 'Windmills by a River.'

CHASSELAT, CHARLES ABRAHAM, a French historical painter, was the son of Pierre Chasselat. He was born in Paris in 1782, and became a pupil of his father and of Vincent. He exhibited in 1812 'The Repose of Belisarius.' He also illustrated the works of Voltaire, Racine, Molière, and other authors; and was employed in making drawings of state ceremonials, as the 'Funeral of Louis XVIII.' and the 'Coronation of Charles X.' He died in Paris in 1843. His son HENRI J. SAINT-ANGE CHASSELAT, who was a pupil of Lethière, painted historical and genre subjects. He was born in 1813, and died in 1880.

CHASSELAT, PIERRE, a French miniature painter, was a pupil of Vien. He exhibited water-colour drawings and miniatures from 1793 to 1810.

He was a native of Paris, and died in that city in 1814.

CHASSÉRIAU, THÉODORE, a French historical and portrait painter, was born at Sainte-Barbe de Samana in the Antilles in 1819. Brought to France whilst quite a boy, he was placed in the studio of Ingres, and he afterwards followed that master to the French school at Rome, but subsequently quitted him in order to give himself up more freely to his own inspirations. He next fell under the influence of the leader of another great school, Delaroche. Chassériau executed several large mural paintings on the grand staircase of the Cour des Comptes in the palace of the Conseil d'État, and in the churches of St. Merry, St. Roch, and St. Philippe-du-Roule at Paris. Among his works may be cited the 'Tepidarium at Pompeii' (now in the Louvre), 'Arab Cavaliers carrying away their Dead,' 'The Arabian Challenge,' 'Susannah and the Elders,' 'Christ in the Garden of Olives,' and 'Mary Stuart defending Rizzio against his Assassins.' His chief portraits are those of Lacordaire and of Madame de Girardin. He also left behind him fifteen etchings of subjects from Shakespeare's 'Othello,' and thirty from 'Hamlet.' He died in Paris in 1856.

CHASTEAU, GUILLAUME, a French engraver, was born at Orleans in 1635. He was instructed by Greuter, but afterwards studied under Cornelis Bloemaert, and went for further improvement to Italy. After passing several years at Rome he returned to Paris, where he was employed by Colbert. His first productions were some portraits of the Popes. He afterwards engraved several prints after N. Poussin and some of the Italian painters, some of which are entirely executed with the graver, in the style of Poilly and Bloemaert, whilst others are the work of the point, which he handled with spirit and taste. Indeed it is to be regretted that he did not always follow that style, as being more picturesque and free. The plates which he engraved at Rome are usually marked *Gulielmus Castellus Gallus*. He became an academician in 1663, and died in Paris in 1683. The following are his principal works:

A set of Portraits of the Popes.
Portrait of Jean Baptiste Colbert; oval.
Portrait of the Bishop of Ruette.
The Virgin with the Infant Jesus, embracing a Cross.
The Life of St. Theresa.
The Miraculous Draught of Fishes; *after Raphael.*
The Baptism of Christ; *after Albani.*
St. Paul restored to sight by Ananias; *after Pietro da Cortona.*
The Martyrdom of St. Stephen; *after Annibale Carracci.*
The Assumption of the Virgin; *after the same.*
Christ appearing to St. Peter; *after the same.*
The Repose in Egypt; *after Correggio.*
The Holy Family, with St. John; *after N. Poussin.*
The Israelites gathering Manna in the Wilderness; *after the same.*
Christ healing the Blind; *after the same*
St. Paul taken up to Heaven; *after the same.*
The Preservation of the Young Pyrrhus; *after the same.*
Rinaldo and Armida; *after the same.*
The Death of Germanicus; *after the same.*
The Virgin and Infant Jesus; *after Noel Coypel.*
The Holy Family; *after the same.*

ANTOINETTE CHASTEAU, the wife of Guillaume Chasteau, was a daughter of the landscape painter, Antoine Hérault. She was born in Paris in 1642, and distinguished herself as a painter of miniatures, executing both portraits and copies of the works of great masters, among the latter being the 'Family of Darius,' after Lebrun. She married in 1686, as her second husband, the painter Jean Baptiste Bonnart, and died in Paris in 1695.

CHASTEAU, NICOLAS, (or CHÂTEAU,) a French engraver, was born in Paris about the year 1680, and died about 1750. We have the following plates by him:

A Young Lady, with a Mask in her Hand; half-length; *after Santerre.*
A Young Lady in a Spanish Dress; half-length; *after the same.*
Summer, represented by a female figure; half-length; *after P. van den Berge.*
Venus and Adonis; *after L. Silvestre.*
Daphne and Apollo; *after the same.*
Rinaldo and Armida; *after the same;* finished by *J. Audran.*

There was likewise a painter named NICOLAS CHASTEAU, who died in Paris in 1704, at the age of 44.

CHASTEL, FRANÇOIS DU. See DUCHATEL.

CHASTILLON, CLAUDE, a French engineer, topographer, and engraver, was born at Châlons-sur-Marne in 1547, and died in Paris in 1616. There is by him a valuable series of plates entitled, 'Topographie françoise, ou représentation de plusieurs villes, bourgs, chasteaux, maisons de plaisance, ruines et vestiges d'antiquitez du royaume de France,' published in 1641, and again with additions in 1647.

CHASTILLON, LOUIS DE, a French painter in enamel and miniature, and an engraver, was born at Ste. Ménehould in Champagne about 1639. He excelled in enamel painting, and executed all the portraits which the king gave, set in jewels, to the foreign ambassadors. He engraved several large plates after the designs of Tortebat, and appears to have been an imitator of the fine style of Gérard Audran. His prints are not without merit, though greatly inferior to those of his model. He died in the Louvre in 1734. We have by him the following plates:

The Adulteress before Christ; *after S. Bourdon.*
The Conversion of St. Paul; *after the same.*
The Seven Sacraments; *after Poussin.*
St. John in the Isle of Patmos; *after the same.*
Jupiter and Leda; *after the same.*
The Fates spinning the Destiny of Marie de' Medici; *after Rubens.*
Two sets of prints of the Fountains at Versailles.
A set of plates of the Pavilions at Marly.

CHATAIGNIER, ALEXIS, a French engraver, born at Nantes in 1772, was a pupil of Quéverdo. He executed a large number of plates for Filhol's 'Musée Français,' and died in Paris in 1817.

CHATARINUS. See VENETIIS.

CHATEL, FRANÇOIS DU. See DUCHATEL.

CHATELAIN, JEAN BAPTISTE CLAUDE, an engraver, was born in Paris about 1710. One account given of his history states that his proper name was Philippe, and that he served as a French officer in the campaign in Flanders, but afterwards devoted himself to the pursuit of art. He was endowed with extraordinary capacity; and had his application been but equal to his genius, few would have surpassed him in the branch of art to which his natural disposition directed him. He had a peculiar talent for drawing landscapes, either from nature or his own fancy, with a readiness that was altogether surprising. Unfortunately, from his idle and dissolute course of life, he seldom exercised his abilities until compelled by necessity. The drawings, in chalk and with the pen, which

he has left make us deeply regret that the irregularity of his life has limited these admirable productions to a much smaller number than his uncommon facility would otherwise have secured to us. Chatelain was much employed by Boydell, especially in engraving with Vivarès the series of landscapes after Claude, Rembrandt, Guaspre, and others. Vivarès being more appreciated by the public, his name was often placed on plates engraved by Chatelain alone, as in the case of a fine landscape after Pietro da Cortona, and another named 'The Storm,' in which Poussin has introduced the story of Pyramus and Thisbe. He engraved, also for Boydell, eleven views in London and in Italy. He died in London in 1771. The following list comprises his most important works:

The Four Times of the Day; etched by *Chatelain*, afterwards finished in mezzotint by *Houston*.
Eight Landscapes; *after Gaspard Poussin*.
A Landscape; *after Rembrandt*.
Eight Views of the Lakes in Cumberland and Westmoreland; *after Bellers*.
Three Landscapes; *after Pietro da Cortona, N. Poussin*, and *F. Bolognese*.
Portrait of Crébillon.
Portrait of Meunier de Querlon.

CHATELET, CLAUDE LOUIS, a French painter, was born in Paris in 1753. He produced Swiss views, sea-pieces, and pastoral scenes in the style of Vernet. Examples of his work are in the Orleans Museum, the Palace at Fontainebleau, and the Cottier Collection. He embraced with ardour the cause of the Revolution, allied himself with Robespierre and the leaders of the Jacobins, and became a member of the Revolutionary Tribunal. He was arrested some months after the 9th Thermidor, tried, condemned, and executed in Paris, May 7th, 1795.

CHATFIELD, EDWARD, a portrait painter, was born in 1802. He was a pupil of Haydon, and exhibited at the Royal Academy from 1827. He also painted some historical subjects—the 'Death of Locke' in 1833, the 'Battle of Killiecrankie' in 1836, and 'Ophelia' in 1837—but his powers were not equal to such works. He wrote some articles for 'Blackwood's Magazine,' and the 'New Monthly Magazine,' and died in 1839.

CHATILLON, CHARLES DE, a native of Doullens, was a French painter who executed a fine portrait of Napoleon I. as Emperor, of which there is an excellent engraving by Audouin. This engraving is found surmounting a plate of 'The Battle of Austerlitz,' engraved by Duplessis-Bertaux, and finished by Bovinet.

CHATILLON, HENRI GUILLAUME, a French line-engraver, and professor of drawing at the Military School of St. Cyr, was born in Paris in 1780. He was a pupil of both Girodet and Girardet. There exists a large series of lithographs of the drawings which he made for the use of his pupils. He died at Versailles about 1856. The following are considered his best works:

The Madonna with the Fish; engraved under Chatillon's directions from his own drawing; *after Raphael*.
The Holy Family; *after Giulio Romano*. (Musée Français.)
St. Michael and the Dragon; *after Raphael*.
Endymion; *after Girodet*.
An Offering to Æsculapius; *after Guérin*.
Angelica and Medora; *after the same*.

CHATILLON, LOUIS DE. See CHASTILLON.

CHATILLON, PAULINE. See GAUFFIER.

CHAUBERT, GERMAIN, a French painter and engraver, was born at Grisolles in 1784. He painted an 'Assumption of the Virgin,' and engraved an 'Ecce Homo,' after Mignard. He was designer and engraver to the Academy of Sciences at Toulouse, and died in 1821.

CHAUDET, ANTOINE DENIS, a distinguished French sculptor, who was also an historical painter, was born in Paris in 1763. When at Rome he studied particularly the works of Raphael, and has left behind him a picture on the subject of 'Æneas and Anchises.' The edition of Racine published by Didot in 1801—1805, contains some illustrations after his designs. He was elected a member of the Institute in 1805, and died in Paris in 1810.

His wife, JEANNE ÉLISABETH GABIOU, was likewise an artist of talent. She was born in Paris in 1767, and married in 1793. Her studies were made under the direction of Madame Lebrun and of her husband, and in 1799 she exhibited her best work, 'L'Éducation du Carlin.' She also painted some good portraits. After the decease of Chaudet she married, in 1812, M. Husson, and died in Paris in 1832.

CHAUFOURIER, JEAN, a French landscape painter and engraver, was born in Paris in 1675. He married a daughter of the celebrated engraver, Gérard Edelinck, and taught drawing to Mariette. He was received into the Academy in 1735, and died at St. Germain-en-Laye in 1757. There are three of his drawings in the Louvre, and we have a set of eight landscapes engraved by him.

CHAUVEAU, ÉVRARD, a French painter, the son of François Chauveau, was born in Paris in 1660, and studied under his father and Henri Lefebvre. He was largely employed at Gaillon by Archbishop Colbert, and in 1695 went to Sweden, where he painted many ceilings and decorations for the palaces of the Queen and nobles. He died in Paris in 1739.

CHAUVEAU, FRANÇOIS, a French painter and engraver, was born in Paris in 1613. He studied under Laurent de La Hyre, and painted small pictures in the style of that master, but not meeting with much success, he devoted himself entirely to engraving. His first attempts were with the graver, but he soon exchanged it for the point, with which he could give more rapid expression to the creations of a lively and fertile genius. His smaller plates are much in the manner of Sébastien Leclerc, and these are his best works. He is said to have produced upwards of three thousand plates, most of which were for the illustration of books. He was received into the Academy in 1663, and died in Paris in 1676. He was the father of Évrard Chauveau, the painter, and René Chauveau, the sculptor. His plates are signed *FC fe.; FC in et fc.; FC. in et sc.; F. C.; F. Ch. d.*; or with ciphers. The following are his principal works:

SETS OF PRINTS.

Les Délices de l'Esprit; fifty plates, designed and engraved by himself.
Nineteen plates for the History of Greece.
Many plates for Benserade's translation of Ovid's 'Metamorphoses.' 1676.
The Bible History; in nineteen plates.
Several plates for Tasso's 'Jerusalem.'
The same for the Fables of La Fontaine.
Some plates for Scarron's 'Virgile Travesti.'
Twenty-one plates for the poem of Clovis.
Twelve plates for the Pucelle d'Orléans.

Two hundred and forty-three medals in the collection of F. Orsini.

DETACHED PRINTS AFTER HIS OWN DESIGNS.

The Annunciation.
The Repose in Egypt.
The Virgin and Child, with St. John.
The Crucifixion.
The Mystery of the Sacrament; 1676; in two sheets.
Meleager and Atalanta; circular.
Venus and Adonis; the same.
The Carrousel of 1662.
His own Portrait.

SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emmaus; *after Titian;* the same subject that is so finely engraved by *Masson*, called the 'Table-Cloth.'
A Concert; *after Domenichino;* also engraved by *Picart.*
The Life of St. Bruno; after the pictures by *Le Sueur*, originally in the Convent of the Carthusians at Paris; twenty-three plates.
The Nativity; *after L. de La Hyre.*
The Holy Family; *after the same.*
Meleager presenting the Head of the Boar to Atalanta; *after the same.*
The Triumphal Arch for the Place Dauphine; *after Lebrun.*
Portrait of Rabelais; frontispiece to the first edition of his 'Épitres,' 1651.

CHAUVIN, Pierre Athanase, a French landscape painter, was born in Paris in 1774. He was a pupil of Valenciennes, and passed the greater part of his life at Rome, where he died in 1832. Many of his works are in England, Russia, and Germany. A 'View in the environs of Naples' is in the Museum of Montpellier.

CHAVANNE, Pierre Salomon Domenchin de. See Domenchin de Chavanne.

CHAVARITO, Domingo, a Spanish historical painter, was born in Granada in 1676, and there learned the rudiments of art from Josef Risueño. He afterwards went to Rome and studied under Benedetto Luti, but returned to his native city, and died there in 1750. His works, which are chiefly in the private houses of Granada, are good in colour and in composition.

CHAZAL, Antoine, a French painter of flowers and of portraits, as well as an engraver, was born in Paris in 1793. He studied under Misbach, Bidauld, and Van Spaendonck, and became Professor of Iconography at the Jardin des Plantes. Besides portraits, flowers, and fruit, he painted a few landscapes and altar-pieces for churches. He also engraved a portrait of Cardinal La Fare. Chazal died in Paris in 1854.

CHAZAL, Charles Camille, a French painter, and son of Antoine Chazal, was born in Paris in 1825. He studied under Drolling and Picot, and entered the École des Beaux-Arts in 1842. His 'Institution of the Eucharist,' painted in 1863, is in the church of St. Louis-en-l'Ile at Paris. He died in 1875.

CHAZERAND, Claude Louis Alexandre, a French historical painter, was born at Besançon in 1757. The Museum of his native city has some paintings and sketches by him which are not without merit. He died at Besançon in 1795.

CHEDEL, Quintin Pierre, a French designer and engraver, was born at Châlons-sur-Marne in 1705. He received his earliest instruction in the studio of Le Moine, but having chosen engraving as his profession, he afterwards became a pupil of Laurent Cars. His talent in designing and engraving vignettes caused him to be much employed by the booksellers of Paris. His plates are etched with great spirit, and sometimes finished with the graver in a style of unusual ability. He died at Paris in 1762. Among his numerous works the best known is the series of illustrations after Boucher to Duclos' romance, 'Acajou et Zirphile'; the following are also deserving of notice:

SUBJECTS FROM HIS OWN DESIGNS.

A set of six Landscapes; dedicated to Madame de Pompadour.
Six plates of Battles; dedicated to Count Turpin de Ceissé.
The Village Wedding, and the Village Feast.
Two Landscapes with Ruins, called 'Les Ruines de Cumes.'

SUBJECTS AFTER VARIOUS MASTERS.

Four of Attacks of Cavalry; *after Van der Meulen.*
Four of Landscapes with Ruins; *after Boucher.*
Two of Sea-pieces with Fishermen; *after A. Willaerts.*
Day-break, a Landscape; *after Teniers.*
A Landscape, figures and horses; *after Wouwerman.*
A Sea-port; *after the same.*
The Writing School; *after Ostade.*
The Reading School; *after the same.*

CHEESMAN, Thomas, a pupil of Bartolozzi, was a well-known engraver, who was born in 1760. He worked both in stipple and in mezzotint. Among his best works are some portraits after Romney, and 'The Lady's Last Stake' after Hogarth. He also exhibited water-colour drawings at the Academy. He died about 1820, the date of his last exhibition.

CHELINI, Piero, a painter of Florence, who in the 15th century executed frescoes in the Bigallo of that city, consisting of scenes from the life of St. Peter Martyr, and representations of the reception of lost children (the purpose of that building); these he completed in 1444. A 'Burial of Christ' in the belfry of San Remigio is also by him.

CHENAVARD, Aimé, a French decorative painter and draughtsman, was born at Lyons in 1798. He published 'Nouveau Recueil de Décorations intérieures,' 1833-35, and 'Album de l'Ornemaniste,' 1835. He died in Paris in 1838.

CHENDA, Il. See Rivarola.

CHENOIS, Claude, a French historical painter, was a native of Lorraine, and flourished at Nancy in 1527. The Museum of that city possesses a picture by him which shows considerable talent.

CHENU, Augustin Fleury, a French landscape painter, was born at Lyons about 1835. He received his art education in the Academy of his native city, and became a successful painter of snow-scenes. He died in 1875.

CHENU, Pierre, was a French engraver, born in Paris in 1718. He was a pupil of P. Le Bas, and engraved several portraits and other subjects, in a slight, agreeable style. Several of his engravings were executed for the work on the Dresden Gallery. He likewise engraved some of Oudry's designs for La Fontaine's Fables, and some plates after Eisen for the 'Christiade' of the Abbé de La Baume-Desdossat. He died about 1780. We have also by him the following:

PORTRAITS.

Francis I., King of France; *after Niccolò dell' Abbate.*
Antoine Perrenot, Cardinal de Granvelle.
Pierre Carlet de Champlain de Marivaux, of the French Academy.
Madame Favart, actress; *after Garand.*
Bust of Diderot.
Count Caylus's Monument at St. Germain l'Auxerrois.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Bassano.*
Christ driving the Money-changers from the Temple; *after the same.*
The ancient Temple at Ephesus; *after Breenberg.*
Ruins at Ephesus; *after the same.*
A Landscape, with cattle; *after A. van de Velde.*
The Sailor's Amusement; *after D. Teniers.*
The Dutch Baker; *after A. Ostade.*
View of the Castle of St. Angelo; *after Vernet.*

His two sisters, THÉRÈSE and VICTOIRE CHENU, also received lessons from Le Bas, and engraved some landscapes.

CHEREAU, FRANÇOIS, a French engraver, was born at Blois in 1680. He was a pupil of Gérard Audran, and of Pierre Drevet, the elder, and proved himself a worthy successor of these masters. He distinguished himself by the beauty of his touch and the correctness of his drawing, particularly in his portraits, some of which are admirable. His portrait of the Duke of Antin, after Rigaud, which he engraved twice, has rarely been surpassed. He died in Paris in 1729. The number of his plates is considerable, but the following are the most esteemed:

PORTRAITS.

Louis de Boullongne; *after himself;* engraved by Chereau for his reception into the Academy in 1718.
Nicolas de Largillière, painter; *after himself.*
Cardinal André Hercule de Fleury; *after Rigaud;* fine.
Cardinal Melchior de Polignac; *after the same;* very fine.
Louis Antoine de Pardaillan de Gondrin, Duke of Antin; *after the same.*
Nicolas de Launay; *after the same.*
Conrad Detlev von Dehn; *after the same;* very fine.
Louis Pecour, Maitre de Ballet; *after Tournières.*
Elisabeth Sophie Chéron, painter; *after herself.*
Louisa Mary, Princess of England; *after A. S. Belle.*
The Princess Sobieska; *after Trinisani.*

SUBJECTS AFTER VARIOUS MASTERS.

St. John in the Wilderness; after the picture by *Raphael*, in the Orleans Gallery.
The Crucifixion; *after Guido.*
St. Catharine of Siena; *after J. André.*
St. Cecilia; *after Mignard.*
St. Theresa in Contemplation.
St. Ignatius de Loyola, Founder of the Society of Jesus.

CHEREAU, JACQUES, the brother and pupil of François Chereau, was born at Blois in 1688. He engraved portraits and historical subjects, and was little inferior to his brother, but he did not execute many plates, having quitted the graver to follow the business of a printseller. He came to England, but not meeting with much encouragement, he returned to France, and died in Paris in 1776. The following are his best works:

PORTRAITS.

Marie Leszczynska, Queen of France; *after Van Loo*
Madame de Sabran; *after the same.*
Madame de Prie; *after the same.*
Henri, Duke of Harcourt, marshal of France; *after Rigaud.*
Madame de Sévigné.
George I., King of Great Britain; profile, *after Kneller.*
Jeanne d'Aragon, Queen of Sicily; *after Raphael.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raphael;* in the Crozat Collection.
La Belle Jardinière; *after the same;* in the same Collection.
The Transfiguration; *after the same.*
David with the Head of Goliath; *after Tetti;* very fine.
David and Bathsheba; *after Raoux.*
Christ washing the Feet of the Apostles; *after N. Bertin.*
Vertumnus and Pomona; *after F. Marot.*
The Descent from the Cross; *after Charpentier.*

JACQUES FRANÇOIS CHEREAU, the grandson of François Chereau, born in 1748, was likewise an engraver and printseller.

CHERET. See LACHAUME.

CHÉRON, ÉLISABETH SOPHIE, a miniature painter, was the daughter of Henri Chéron, and was born in Paris in 1647. She learnt the elementary principles of design from her father, and executed with much grace portraits, many of which were of ladies, in water-colour, oil, pastel, and enamel; her colouring being pleasing and her draperies well handled. She produced also numerous drawings of bas-reliefs and cameos after the antique. She was admitted as a painter into the Academy at Paris in 1672, painting her own portrait upon the occasion, and into that of Padua in 1699. She was a lady of some literary power, accomplished as a musician and a poetess. It is stated that she was enrolled in the Academy in the latter capacity in 1676. She married, in 1708, Jacques Le Hay, an engineer, being at that time a member of the Roman Catholic Church, though she had been brought up in the Protestant religion. There is an engraved portrait of her which she executed in part in 1694, and which was subsequently finished by C. Simonneau. She died in Paris in 1711. She has left us some 59 plates either etched or engraved, among which may be mentioned:

The Descent from the Cross (1710); *from her own painting after a design of the Abbé Zumbo.*
St. Cecilia, St. Mary Magdalen, St. Augustin, St. John, and St. Paul; *after Raphael.*
Four plates of Gems (two dated 1710).
A drawing-book of thirty-six prints; published in 1706.

CHÉRON, HENRI, a miniature painter and engraver, was a native of Meaux, where he worked about the middle of the 17th century. We have but one engraving by him; a spirited portrait touched with considerable delicacy, representing Peter Dumoulin, a Calvinist Minister, who died at Sedan in 1658. Henri Chéron was the father of Louis, Élisabeth Sophie, and Marie Anne Chéron. He died at Lyons in 1677.

CHÉRON, LOUIS, a French painter and engraver, was born in Paris in 1655. He was instructed by his father, Henri Chéron, and went to Italy, where he studied the works of Raphael and Giulio Romano. Returning to Paris in 1688, he painted for the cathedral of Notre-Dame two pictures, representing the 'Prophet Agabus before St. Paul,' and 'Herodias with the Head of St. John the Baptist.' His drawing is correct, but his colouring is cold and feeble, and his composition tame and inanimate. Being a Calvinist, the religious troubles which were then rife obliged him in 1695 to leave France, when he came to England, and was employed by some of the nobility, and more particularly by the Duke of Montagu, for whom he painted some ornamental works. His 'Diana and her Nymphs bathing' has been engraved by Baron; and his picture of 'The Marriage of Charles I. and Henrietta Maria,' by Dupuis. He died in London in 1725. This artist engraved some plates from his own designs, which are for the most part well drawn, with a distinct attempt at Raphael's style, but are deficient in general effect, the smaller plates for the Psalms being very indifferent works. He also made designs

for an edition of 'Paradise Lost' published in 1720. We have by him:

St. Peter healing the Lame at the Gate of the Temple.
The Death of Ananias and Sapphira.
The Baptism of the Eunuch by St. Philip.
Hercules reposing after his Labours; fine.
Hercules slaying the Wild Boar: *finished by Van der Gucht.*
Twenty-three subjects for his sister Sophie's poetical version of the Psalms of David. 1694.

CHÉRON, MARIE ANNE, a French miniature painter, and sister of Élisabeth Sophie and Louis Chéron, was born in Paris in 1649. She was by birth a Protestant, but in 1668 became a convert to the Roman Catholic faith. In 1701 she married the painter Alexis Simon Belle, and died not later than 1718.

CHERPIGNON, —, was a French engraver, by whom, amongst other prints, we have a plate representing the 'Holy Family,' in which the Virgin is seated with the Child asleep on her lap, whilst St. Joseph leans on a large stone behind her; it is after a picture by Laurent de La Hyre. It is etched in a free and spirited style, and retouched with the graver in a masterly manner.

CHERY, PHILIPPE, a French historical and portrait painter, born in Paris in 1759, was a pupil of Vien. He took an active part in the French Revolution, was wounded at the siege of the Bastille, and on the 18th Brumaire left France, to which he did not return till 1802. He painted 'The Annunciation' in the church of Generville, 'St. Benedict receiving the Viaticum,' and two other religious subjects, which are in the church of Boulogne-sur-Mer, 'St. Cecilia,' in the Benedictine Convent in the same town, and several other scriptural and religious subjects. He also painted 'The Treaty of Amiens,' for which he received the prize of 12,000 francs in the competition in the year XI.; 'The Death of the Father of Louis XVI.,' exhibited in 1817; 'Thrasybulus re-establishing the Democratic Government at Athens,' which passed into England, 'The Death of Alcibiades,' 'The Birth of Venus,' 'The Toilet of Venus,' and portraits of many of the men of mark of the time. He died in Paris in 1838.

CHESHAM, FRANCIS, a designer and engraver, was born in 1749, and died in London in 1806. We find mention of the following plates by him:

Moses striking the Rock: *after his own design.*
Distant View of the Iron Mines in Coalbrookdale; *after G. Robertson.* 1788.
Several Views; *after Paul Sandby.*
Britannia; *after Cipriani.*
Admiral Parker's Victory in 1781.

CHESNE, NICOLAS DU. See DU CHESNE.

CHEVALIER, HIPPOLYTE GUILLAUME BOUTIGE, better known as GAVARNI, a pseudonym which he appears to have borrowed from the place from which he dated his first designs, was born in Paris in 1804. He began life in the workshops of an engineer, where, showing a talent for drawing, he was employed in sketching professional plans; but not till 1835 did he exhibit any signs of his future skill as a caricaturist. About that date he undertook the editorship of 'Les Gens du Monde,' a series of satirical sketches of Parisian youth. He afterwards conducted the 'Charivari,' and came to England in 1848 in consequence of the French Revolution. Whilst here he published a series of sketches, entitled 'Gavarni in London,' but these did not meet with any great success. He was one of the most clever caricaturists that has ever lived, and hit off, with a few strokes of the pencil, the social life of Paris, from the highest to the lowest grade, with great truth and skill. Among his works we may mention 'Les Enfants Terribles,' 'Les Parents Terribles,' and his 'Mardi Vengés;' he also illustrated some of Hoffmann's and Schmidt's tales in quite a different style. He died at Auteuil in 1866.

CHEVILLET, JUSTUS, was a German engraver, born at Frankfort-on-the-Oder in 1729. He was first a pupil of G. F. Schmidt at Berlin, but afterwards went to Paris, where he was instructed by J. G. Wille. He engraved several plates of subjects, principally from French artists, in a neat style. He died in Paris in 1790. We have by him, amongst others, the following prints:

Portrait of Jean Baptiste Siméon Chardin; *after Chardin*: his best work.
Portrait of M. Lemoir; *after Greuze.*
La Santé portée, and La Santé rendue; *after Van Haack.*
A Girl sewing and another spinning; *after Heilmann.*
A young Girl caressing a bird; *after a drawing by Wille.*
The young Coquette; *after J. Rouse.*
The dangerous Beauty; *after Santerre.*
The Death of General Montcalm; *after Wallace.*

CHEVREVILLE. *See* LAURENCE DE CHEVREVILLE.

CHEVRON, BENOÎT JOSEPH, a French line-engraver, was born at Lyons in 1824. He was a pupil of Vibert, and died at Villefranche in 1875. His best plates are the 'Kiss of Judas,' after Ary Scheffer, the 'Assumption of the Virgin,' after Guido Reni, and the 'Maison Manie.'

CHIALLI, VINCENZO, was born at Chiá di Castello in 1787. After having learned the rudiments of art in that town, he visited Rome at the age of seventeen years, and became a disciple of Camuccini, whom he afterwards imitated. After leaving Rome he painted religious subjects at Borgo San Sepolcro, Urbino, Pesaro, and Venice, from whence he retraced his steps to Rome; but as the climate did not suit him, he left that city in 1822 and returned to Chiá di Castello. He became Director of the School of Painting at Cortona in 1835, and died in 1840. His genre and historical paintings gained him considerable credit. The most important are:

The Churchyard; } *both in the Pitti Palace at Florence.*
The Mass; }
Dante in the Abbey of Fonte Avellana.
Raphael and Fra Bartolommeo in the Convent of San Marco.
The young Raphael with his Parents.

CHIAPPE, GIOVANNI BATTISTA, was born at Novi in 1720. After studying some time at Rome, he settled at Milan, where, according to the Cavaliere Ratti, he painted some pictures which gave promise of great ability. His best work was in the church of Sant' Ignazio at Alessandria, representing 'St. Ignatius with a Glory of Angels,' grandly conceived and composed, the figure of the Saint commanding and majestic, and of a fine expression. This artist died in the midst of a flattering career in 1765; and with him, says Lanzi, perished the last remains of Genoese art.

CHIARI, FABRIZIO, a painter and engraver, was born at Rome, according to Orlandi, in 1621. He painted some frescoes in the palaces at Rome, and died in 1695. We have some etchings by this artist after N. Poussin, executed in a scratchy but masterly style, amongst which are:

Mars and Venus, in a landscape; *Fabritius Chiarus.* 1656.
Venus and Adonis; signed *Nicolaus Pussinus in. f.*

This etching has been attributed to N. Poussin, but it is by Chiari.
Venus and Mercury, with Children.

CHIARI, GIUSEPPE, was born at Rome, in 1654. He was a scholar of Carlo Maratti, with whom he executed many excellent easel pictures, and added to the unfinished works of Berrettini in Santa Maria del Suffragio at Rome, the 'Nativity' and the 'Adoration of the Magi.' His cabinet and easel pictures are preferable to his larger works, although he painted several frescoes of religious, historical, and mythological subjects in the Colonna and Barberini palaces, and on the ceiling in Santa Maria di Montesanto. In the Spada Palace are four pictures by him of subjects from Ovid; in the Dresden Gallery is an 'Adoration of the Magi;' and his own portrait by himself is in the Uffizi, Florence. Three examples of his art are at Hampton Court, and in the collection of Lord Scarsdale at Kedleston Hall, is a 'Holy Trinity.' He died at Rome in 1727.

CHIARINI, MARCANTONIO, was born at Bologna in 1652, and was first a scholar of Francesco Quaino, under whom he remained four years; he afterwards studied under Domenico Santi. He excelled in painting architectural views, in which the figures were sometimes introduced by Sigismondo Caula. He was much employed by the nobility at Bologna, Modena, and Milan; and his pictures were in great estimation. He assisted Carlo Carlone in his decorative fresco paintings in the Marble Hall of the Belvedere, Vienna. He died in 1730.

CHIAVEGHINO, IL. See MAINARDI.

CHIAVISTELLI, JACOPO, a Florentine painter of perspective and architectural views, was born in 1618. He first studied under Fabrizio Boschi and B. del Bianco; but he received his best instruction from Michelangelo Colonna. He painted chiefly in fresco, and was employed in several works at Bologna and Florence, particularly in the palace of the Grand-Duke. He died in 1698. His own portrait by himself is in the Uffizi, Florence.

CHIBOUST, —, was a French engraver, who flourished about the year 1680. He etched a plate, representing Dutch Boors playing at cards, which was probably from his own design, as it is signed, *Chiboust fecit.* There are also by him a 'Repose,' and various landscapes engraved after J. F. Millet, and other artists.

CHIESA, SILVESTRO, an Italian historical painter, was born at Genoa about 1623. He was a pupil of Luciano Borzone, and when not more than eighteen years of age had gained a great reputation by his portraits, which were often painted from memory. He gave promise of becoming a great artist, when he was cut off by the plague at Genoa in 1657.

CHIESE, GIOVANNI DELLA. See DELLA CHIESE.

CHIFFELIN, OLIVIER, a distinguished historical painter of the 15th century. He was a native of Angers, and was commissioned in 1487 by Philippe de Commines to decorate his château of Dreux, the chapel of which has been described in the most glowing terms.

CHILD, JAMES WARREN, a miniature painter, exhibited for many years at the Royal Academy. His chief sitters were actors and actresses. He died in 1862, aged 84.

CHILDE, ELIAS, a landscape painter, exhibited at the Society of British Artists from 1824 to 1848. He also contributed to the exhibitions of the Water-Colour Society and the Royal Academy. A moonlight composition by him is in the South Kensington Museum.

CHIMENTI, JACOPO, called JACOPO DA EMPOLI, was born at Empoli, near Florence, in 1554. He was a disciple of Tomaso Manzuoli da San Friano, whose style is discernible in all his works; he also studied the works of Andrea del Sarto, whom he copied with success. His pictures possess an elegance of design, and a graceful impasto of colouring, which distinguish the productions of his master. The Abbate Moreni speaks in favourable terms of his fresco works in the Certosa, and in the monastery of Boldrone at Florence, but a fall from the scaffolding obliged him afterwards to confine himself to oil-painting. One of his best pictures is his 'St. Ives,' in the Uffizi at Florence, which, from its pleasing and graceful effect, is more generally admired than works of higher pretensions. He died in 1640. The following are among his paintings:

Florence.	*Academy.*	The Call of St. Matthew.
„	*SS. Annunziata.*	Virgin and Saints.
„	*S. Maria Novella.*	St. Hyacinth.
„	*Casa Buonarroti.*	Michelangelo before Leo X.—*Fresco.*
„	*Uffizi.*	St. Ives, Protector of Orphans.
„	„	His own Portrait.
Madrid.	*Museum.*	Christ on the Mount of Olives.
Paris.	*Louvre.*	Virgin glorified.
Pistoia.	*S. Domenico.*	Miracles of St. Charles Borromeo.
Vienna.		Susanna at the Bath.

CHINNERY, GEORGE, exhibited portraits at the Royal Academy from 1791 to 1846. He at one time resided in Dublin, and in 1798 was elected a member of the Royal Hibernian Academy. He etched some portraits, which show much ability, and made spirited sketches of scenes in India and China, where he lived for nearly fifty years. He died at Macao about 1850.

CHINTREUIL, ANTOINE, a French landscape painter, was born at Pont-de-Vaux (Ain) in 1816. He showed an early taste for drawing, and took to teaching it in order to support his family. Later on he opened a bookshop in Paris and continued his drawing work in the evenings, till meeting with assistance from Beranger he was able to establish himself in Tournelle Septeuil near Nantes, and devote himself entirely to his art. He painted, although only self-taught, landscapes remarkable not merely for originality but also for deep feeling. He fell a victim to over-exertion in his youth, combined with disappointment at the difficulty he experienced in finding purchasers for pictures which now realize very high prices. Amongst his works may be noticed 'Morning in the Country,' 'A Shower on the Plain,' 'Entrance to a Wood,' and 'After a Storm.' Two landscapes by him are in the Lille Museum. He died in 1873.

CHIODAROLO, GIOVANNI MARIA, a Bolognese painter, was living in the 15th century. Little further is known of him than that the fresco of 'An Angel crowning St. Valerian and St. Cecilia,' executed about 1509, in the oratory of St. Cecilia, attached to San Giacomo Maggiore, in Bologna, is by tradition assigned to him. It is part of a series, the rest of which were done by Francia, Aspertini, and Costa. A 'Nativity' in the Bologna Gallery is also ascribed to Chiodarolo.

CHIRINOS, JUAN DE, a Spanish painter, was born at Madrid in 1564. He was probably a scholar of El Greco, and painted, in conjunction with Bartolomé de Cardenas, the greater part of the pictures in the convent of Our Lady of Atocha, at Madrid. He was an artist of great merit, and died at Madrid in 1620.

CHISHOLM, ALEXANDER, was born at Elgin in the year 1792 or 1793, and at an early age was apprenticed by his father to a weaver at Peterhead. He had a great aversion to the trade, and his predilection for art was so strong that he was accustomed to sketch figures upon the cloth on which he was occupied at the loom, and when his leisure permitted him to resort to the sea-shore, he found great pleasure in sketching on the smooth sand. When about fourteen years of age, he walked from Peterhead to Aberdeen, where he received his first lessons in light and shade. At this time there was a meeting of the Synod, the members of which he was permitted to sketch; and his work gave such satisfaction, that he was forthwith commissioned to paint it, but this he was compelled to decline, as he was totally ignorant of the use of colours. He must have employed his leisure profitably, for when about twenty years of age he went to Edinburgh, where he was patronized by the Earls of Elgin and Buchan, and was subsequently appointed an instructor at the Royal Scottish Academy. In 1818 he went to London, still under the patronage of the Earl of Buchan, and met with much encouragement. In 1829 he became an Associate Exhibitor of the Water-Colour Society and frequently sent works to that Institution. His favourite department of art was history, but he also painted portraits with eminent success. Having suffered from severe illness during nine years before his death, his later productions do not exhibit that degree of vigour which characterize his earlier works. 'The Pedlar,' a water-colour painting by him, is in the South Kensington Museum. He died at Rothesay, in the Isle of Bute, in 1847. The following are some of his most important works exhibited at the Royal Academy:

Boys with a Burning Glass. 1822.
The Cut Foot. 1823.
Baptism of Ben Jonson's Daughter (*with portraits of Shakespeare, Jonson, Beaumont, Fletcher and Raleigh*). 1837.
The Lords of the Congregation taking the oath of the Covenant. 1842.
The Minister and his Wife concealing the Scottish Regalia in the Church (*his last work*). 1846.

CHODOWIECKI, DANIEL NICOLAUS, a painter and engraver, was born at Dantzic in 1726. He was obliged at first to devote himself to shopkeeping, and could only practice drawing and painting, which he did in company with his brother Gottfried, in his leisure moments—both of them having received some instruction from their father. His progress at last enabled him to follow these studies alone. He took to copying engravings and then to painting enamel snuff-boxes, in which he was aided by Haid the Pole, and in which he made experiments with designs of his own. He then in 1745 tried miniature-painting; his portraits, which were remarkable for their characteristic resemblance and lifelike qualities, meeting with a favourable reception in all quarters. At this time he improved himself by practising drawing in Rode's studio, and then turned his attention to oil painting. Thus far he had only the nights to devote to these employments. His first essay in etching was made in 1758. His etchings were drawn with such spirit that they soon attracted the attention of connoisseurs, and when he had painted the 'Separation of Jean Calas from his family,' and, in accordance with the wishes of his friends, had made an etching from that picture, his fame was fairly established. Orders from amateurs and dealers became so numerous that he was obliged to abandon his miniature-painting. The Academy of Painting received him as its Rector in 1764. In 1773, he made a journey on horseback to Dantzic, taking sketches of whatever there might be of interest on the route. On this journey, and during nine weeks spent in Dantzic, he kept a diary with drawings, preserved in the Berlin Academy, which presents a most life-like picture of the then social condition of that city. On his return he received commissions from Lavater, for whom he executed many designs and some copper-plate engravings for his 'Essays on Physiognomy.' His fame spread so wide that it was with the greatest difficulty that he could meet the demands of the booksellers for drawings and engravings for books and almanacks. The number of paintings, designs, and etchings which he produced at this period was something prodigious. This severe labour was injurious to his health, and during the last twenty years of his life he suffered from swollen feet—but that did not prevent his following his ordinary pursuits. He became Vice-Director of the Academy in 1788, and Director in 1797. He was active and laborious up to within a few weeks of his death, which took place at Berlin in 1801. The Berlin Museum contains 'Blindman's Buff' and 'Der Hahnenschlag,' both of the year 1768.

Chodowiecki was a highly-gifted artist, who owed all his knowledge of art to his own study. This lack of instruction was the real cause why works on a larger scale lay beyond the limits of his artistic sphere, but the same reason led to his smaller works being so carefully finished. The genuine originality displayed in them, and a certain easy spiritual rendering, stamp most of his works with a peculiar character. He represents the feelings and affections, virtues and vices, just as he had observed them around him, with singular acuteness. Not unfitly has he been spoken of as the great depictor of the morals of his day. His productions are not disfigured by anything in the way of excess or defect. His drawings are marked by delicate but at the same time firm and clear outlines, the shadows being worked in with a light hand, but well defined. His early works in enamel are small masterpieces in respect of finish, and are full of life, grace, and cheerfulness. The same holds true of his miniatures. His performances in oil painting scarcely went beyond the range of experiments. As an engraver of small subjects he stands almost unsurpassed. He was the founder of a new style, representing modern figures with such truth and animation, and at the same time with such correctness of outline, as had till then never been thought possible on so small a scale. Apart from single plates, he illustrated with designs of his own composition the principal literary productions of his time, such as 'Minna von Barnhelm,' 'The Vicar of Wakefield,' 'Gellert's Fables,' 'Gil Blas,' Schiller's 'Robbers,' Sterne's 'Sentimental Journey,' as well as 'Don Quixote,' and the works of Shakespeare and Voltaire.

Chodowiecki's etchings and engravings amount to 2075 distinct works upon 978 plates. They are fully described in Engelmann's 'Daniel Chodowiecki's Sämmtliche Kupferstiche' published at Leipsic in 1857-60. Among his principal plates may be mentioned:

Jean Calas bidding farewell to his Wife. 1767-8.
Frederick the Great, accompanied by Peace; rare.

A Review at Potsdam. 1777.
Sixteen plates for the Life of Bunkel.
The Progress of Virtue, and the Progress of Vice. *Twelve plates for the Göttingen Almanac in* 1778.
Wilhelm Tell.
Ziethen seated before the King.
Ziethen asleep at the Table of Frederick II.
The Painter's Studio.
The Artist's own Family. 1771.

CHODOWIECKI, GOTTFRIED, a painter and engraver, and a brother of Daniel Chodowiecki, was born at Dantzic in 1728. He painted landscapes, battle scenes, hunting pieces, and animal subjects in miniature and in enamel. He also etched plates from the designs of his brother, as well as from his own. He died at Dantzic in 1781.

CHODOWIECKI, WILHELM, the son of Daniel Chodowiecki, was born in 1765. He was a pupil of his father, and followed his style with considerable success: in fact, the father published many of his son's plates with his own name attached to them. He died at Berlin in 1805.

CHOFFARD, PIERRE PHILIPPE, a French draughtsman and engraver, was born in Paris in 1731. Whilst still very young he showed great aptitude for drawing flowers and ornaments, and was placed with an engraver of maps named Dheulland, but he afterwards received lessons from Babel, an engraver of ornaments, and is said to have had also the benefit of the advice of Nicolas Edelinck, Balechou, and Cochin. Commencing with the cartouches of maps, which date from 1753 to 1756, he next engraved invitation and address cards and book-plates, and these drew attention to his abilities and secured for him the commission to execute the tail-pieces for the celebrated edition of the 'Contes' of La Fontaine published by the Fermiers-Généraux in 1762. The fertility of invention and the taste displayed by the artist in these gems of art are known and admired by all. The series ends with his own portrait in profile as the tail-piece of 'Le Rossignol.' To these succeeded, among a host of minor pieces, the large ornaments placed at the head of each book of the Ovid's 'Metamorphoses' of 1767-1771, the head-pieces to Saint-Lambert's poem, 'Les Saisons,' issued in 1769, and again with some alterations in 1775, those to Imbert's poem, 'Le Jugement de Paris,' 1772, and the tail-pieces to Desormeaux's 'Histoire de la Maison de Bourbon,' published in the years 1779-1788. All these combined to establish his reputation as a designer of ornament without a rival. Besides these, the ornamental pieces which he executed for the 'Voyage pittoresque de Naples et de Sicile' of Saint-Non, published in 1781, and the plates of 'Les Amants surpris,' 'Les Amours champêtres,' and 'Marchez tout doux, parlez tout bas,' after Baudouin, and a view of Narbonne, after Monnet, must be ranked among his best works.

Choffard wrote in 1804 a 'Notice historique sur l'art de la Gravure,' and was about to undertake a more extensive work when he was struck down by death at Paris in 1809. MM. Portalis and Béraldi give in their 'Graveurs du Dix-huitième Siècle' a detailed catalogue of his engravings, which number 855. R. E. G.

CHOLLET, ANTOINE JOSEPH, a French engraver in line and mezzotint, was born in Paris in 1793. He was the son of an architect, and studied under Bervic in Paris. He gained considerable reputation by the excellence of his plates, amongst which may be noticed:

Christ crowned with Thorns; *after Colin.*
The Orphan; *after Röhn.* 1822.
'J'ai perdu;' *after the same.* 1824.
Galileo in the Inquisition; *after Laurent.* 1827.
The Proposal; *after Geirnaert.* 1837.
The Last Cartridge; *after Horace Vernet.* 1830.
Mlle. Léontine Fay, as Malvina; *after Dubufe.*
Portrait of Mme. de Warens; *after* (?) *Desenne and Deveria.*

CHOQUET, LOUIS, a French draughtsman and miniature painter, was a pupil of Aubry. He produced illustrations for the works of Le Sage, Marmontel, Florian, Fielding, &c. He died about 1825.

CHRÉTIEN, GILLES LOUIS, a French musician, was born at Versailles in 1754. In 1787 he invented a machine called a 'physionotrace,' with which he took portraits in profile from life, which were reduced to silhouettes, usually by Fouquet, and then engraved in aquatint by himself. Many of them are of great interest on account of the celebrity of the persons represented, 'L'Incorruptible Robespierre,' Mirabeau, and Marat being among the hundreds which he produced. Edme Quénedey was at first associated with him, but Chrétien afterwards worked alone. He died in Paris in 1811.

CHRIEGER, CHRISTOPH, called in Italian CRISTOFORO GUERRA, was a native of Nuremberg, who went to Venice and died there in 1589. He executed a magnificent engraving on wood, representing the sea-fight at Lepanto. The design is cut on two blocks of wood, in the form of an oval, about two feet long, by sixteen inches in height. It was published at Venice in 1572, by Cesare Vecellio, a relation of Titian, who is supposed to have made the design. Chrieger also engraved on wood the 420 illustrations of costumes for Vecellio's 'Habiti antichi et moderni di Diuerse Parti del Mondo,' published at Venice in 1590.

CHRIST, JOSEPH, a painter of Winterstetten, executed portraits and frescoes in Augsburg and St. Petersburg in the 18th century.

CHRISTFELD, PHILIPP, a porcelain-painter, was born in 1797 at Frankenthal, in the Palatinate, and placed when young in the porcelain manufactory there. He afterwards pursued academical studies at Nymphenburg, and then devoted himself to the painting of porcelain, and later still to the production of fac-similes of celebrated gallery pieces. He died at Munich in 1874.

CHRISTIE, ALEXANDER, who was born at Edinburgh in 1807, entered the Trustees' Academy in 1833, and after studying for a short time in London, settled in his native city. In 1843, he was made assistant, and two years later director, of the ornamental department of the Trustees' Academy. He was elected an Associate of the Scottish Academy in 1848, and died in 1860. He painted portraits and subject-pieces.

CHRISTISON, MARY SYMPSON, an English portrait and subject painter, was born about 1850. She was the eldest daughter of Mr. Charles Tovey, a Bristol merchant, and niece of Samuel Griffiths Tovey, who gained a local reputation by his Venetian pictures. She received instruction at the South Kensington and Bristol Schools of Art and at the Royal Academy. In 1878 she married Mr. Robert Christison and went to Queensland, where she died at Lammermoor in 1879.

CHRISTOPHE, Claude, a French historical and portrait painter, who flourished at Nancy in the early part of the 18th century, was a native of Verdun. He studied under Rigaud, and gave upwards of two hundred pictures to the poor churches of Lorraine.

CHRISTOPHE, Joseph, the brother of Claude Christophe, was born at Verdun in 1662. In 1696 he painted as a "mai" for Notre-Dame the 'Miracle of the Loaves and Fishes.' He was received into the Academy in 1702, and in 1724 became painter to the Archduke Leopold, for whom he executed many portraits. At Versailles there is by him 'The Baptism of the Dauphin, son of Louis XIV.' He died in Paris in 1748.

CHUFFIN, Médard, a French historical painter, flourished at Nancy from 1542 to 1580. He was a pupil of Hugues de La Fare, whose picture of the 'Last Supper,' in the church of the Cordeliers at Nancy, he finished with credit to himself after the death of his master. He worked almost always in conjunction with Claudin Crocx. He was painter to the Duke of Lorraine, as were likewise Charles Chuffin, his son, and Nicolas Chuffin, his brother.

CHURCH, Frederick Edwin, American landscape painter, born in Hartford, Connecticut, May 4, 1826. He became a pupil of Thomas Cole in Catskill, where he worked several years before establishing himself in New York city. His pictures attracted much notice, and he became a full member of the National Academy in 1849. In 1853 and 1857 he travelled in South America, and exhibited his large picture, 'The Heart of the Andes,' in 1859, which created a sensation. Later he visited Labrador, and his 'Icebergs' was shown in London in 1863. Three years later he went to the West Indies, and in 1868 made his first trip through Europe, going also to Palestine and Greece, where he painted some important pictures. His best-known work is that of 'The Great Falls at Niagara' (1857), which, originally purchased by John Taylor Johnstone, was bought, at the sale of his collection in 1876, by the Corcoran Art Gallery in Washington for £5000. This picture was awarded a second-class medal at the Paris Exhibition of 1867. He was a great admirer of Turner, whose influence can be traced in many details of his work. He died in New York on April 7, 1900. P. P.

CHURCHMAN, John, was a miniature painter, who died in London in 1780.

CIAFFERI, Pietro, called Lo Smargiasso, was born at Pisa about 1600, and flourished, according to Lanzi, about the year 1654. He belongs to the Florentine school, and painted marine subjects and seaports, which his residence at Leghorn enabled him to study from nature. His pictures are highly finished, and ornamented with small figures correctly drawn. He also painted architectural and perspective views, and sacred subjects. His works are principally at Pisa and Leghorn. An 'Ecce Homo' by him is in the Pitti Palace, Florence.

CIALDIERI, Girolamo, was born at Urbino in 1593, and was a scholar of Claudio Ridolfi. He painted several pictures at Rome for the churches. His best work is the 'Martyrdom of St. John,' in San Bartolommeo. He flourished about 1640.

CIAMBERLANO, Luca, was born at Urbino about the year 1580. In the early part of his life he applied himself to the study of civil law, in which he had taken a doctor's degree, when he abandoned the study of jurisprudence to devote himself to painting and engraving, particularly the latter. From 1599 to 1641 he resided at Rome, where he executed a great number of plates from his own designs, as well as after the works of the most celebrated Italian painters, in the style of Agostino Carracci. His plates, amounting to 114, are entirely executed with the graver, which he handled with neatness and intelligence; his drawing of the figure is tolerably correct. He sometimes signed his plates with his name, and sometimes marked them with the cipher . Among them are the following:

Thirteen plates of Christ and the twelve Apostles; St. Jerome dead, lying upon a stone; *after Raphael*. St. Thomas; *after Bassano*. Nine plates of Angels carrying the instruments of the Passion. Duke Francesco Maria II. of Urbino. Christ on the Mount of Olives; *after A. Casolano*. Christ appearing to Mary Magdalen; *after Federigo Baroccci*, 1609. Christ appearing to St. Theresa; *after Carracci*.

CIAMPELLI, Agostino, was born at Florence in 1578. He was educated under Santo Titi, and went afterwards to Rome, where he distinguished himself by his efforts. He was employed by Pope Clement VIII., and executed several paintings in the Lateran and Vatican palaces. In the church of Santa Maria in Trastavere is a 'Dance of Angels,' and in Santa Pudenziana is a picture representing 'Holy Women interring the bodies of the Martyrs.' In the Jesuit Church are two of his finest works in fresco, the 'Martyrdom of St. Andrew,' and in the ceiling a 'Glory of Saints and Angels.' In San Prassede he painted in oil, for his patron the Cardinal de' Medici, the 'Crucifixion'; and in San Stefano di Pescia is his celebrated picture of the 'Visitation of the Virgin to St. Elizabeth,' with two wings. He died at Rome in 1640.

CIARLA, Raffaello, a painter of Urbino, flourished about the middle of the 16th century, and excelled in painting majolica vases, which were especially admired at the Spanish Court. He was so skilful in imitating the great masters, that his works have often been confounded with those of Raphael. The identity of Christian name and of birthplace have doubtless had much to do with this confusion. He was a pupil of Orazio Fontana.

CIARPI, Baccio, was born at Florence in 1578, and was a scholar of Santo Titi. He was a good painter of historical subjects, of which he gave proof in his works in the Chiesa della Concezione of the Capuchins at Rome. Ciarpi was the instructor of Pietro da Cortona. He died in 1642.

CIARTRES. See Rabbet.

CIBOT, François Barthélemy Michel Edouard, a French historical and landscape painter, was born in Paris in 1799. His masters were Guérin and Picot. His most important work is the series of paintings representing 'Charity,' in the church of St. Leu at Paris. About 1853 he applied himself to landscape painting. He died in Paris in 1877. Amongst his best works are:

The Loves of the Angels, 1835. Regina Coeli, 1840, St. Theresa, 1847. Convicts in 1788, 1836. Chestnut-trees at Aulnay, 1855. Park at Orsay, 1857. The Gouffre, near Seineport, 1864. (*In the Luxembourg Gallery.*) View at Soisy-sur-Ecolle, 1865.

CICCIO. See Solimena.

CICERI, Bernardino, was born at Pavia in 1650,

and was one of the ablest scholars of Carlo Sacchi. He afterwards passed some time at Rome; and on his return to his native city, met with encouragement in painting historical pictures of a small size. He was also employed for the churches.

CICERI, Pierre Luc Charles, a French artist, born at St. Cloud in 1782, was chiefly engaged as an architectural decorator and painter of theatrical scenes. He is stated to have executed four hundred opera decorations. He also produced some paintings in water-colour, among which are views of the Ponte di Sanità and Piazzetta della Cappella Vecchia in Naples, and of Interlacken, Brunnen, and Baden-Baden. Ciceri married a daughter of Jean Baptiste Isabey, the miniature painter, and died at St. Chéron in 1868.

CIENNI di Francesco di Ser Cienni. See Cennini.

CIERINCX (or Cierincs). See Kierincx.

CIERKENS, Jean, a Belgian painter of historical and genre subjects, was born at Bruges in 1819. He studied in the Academy of his native city, and under Wallays and Wappers at Antwerp. He died at Rome in 1853.

CIETENER, D., was a painter who from his style appears to have belonged to the Flemish school. There is in the Berlin Gallery the 'Bombardment of a Fortified Town,' which is signed by him, and dated 1630.

CIEZA, Josef de, the son and scholar of Miguel Geronimo de Cieza, was born at Granada in 1656. He acquired much facility in painting in distemper, and, going to Madrid in 1686, was employed to paint scenes in the theatre of Buenretiro, and became painter to the king in 1689. He likewise painted in oil historical subjects, landscapes, and flower-pieces. He died at Madrid in 1692.

CIEZA, Miguel Geronimo de, a Spanish painter, born at Granada, was one of the best scholars of Alonso Cano, whom he imitated both in drawing and in colour. He painted historical pictures with reputation, and according to Palomino, his best works are in the Convent of the Angel, and in the Hospital of the Corpus Domini, at Granada. He died in Granada at an advanced age in 1677.

CIEZA, Vincente de, a Spanish painter, and a native of Granada, was the son and pupil of Miguel Geronimo de Cieza. Having lost his father he went to Madrid to his elder brother Josef, whom he succeeded as painter to the king in 1692. He returned to Granada in 1701, and died there soon after his arrival. His works are confounded with those of his father in Granada, and with those of his brother in Madrid.

CIGNANI, Conte Carlo, a distinguished painter of noble family, of the Lombard School, was born at Bologna in 1628. He was of an honourable family, and his first essays in the art were some drawings he attempted after the pictures in his father's collection. He was first placed under the tuition of Giambattista Cairo, but he afterwards entered the academy of Francesco Albani, and became the most celebrated of his disciples. The works of Correggio and the Carracci had an influence in the formation of his style. On his return to Bologna, he was employed by the Cardinal Farnese to ornament the great saloon of the palace at Bologna, where he painted his celebrated work of the 'Entry of Pope Paul III. into Bologna,' and the 'Passage of Francis I.' through that city. He afterwards visited Leghorn and Rome, where he stayed three years, during which time he painted among other works two pictures for the church of Sant' Andrea della Valle, representing subjects from the life of that Saint; and several pictures of Venus. On his return to Bologna he was employed in the execution of some important works in San Michele in Bosco; they represent scenes taken from the time of the Plague, and are in the style of Correggio, painted in ovals, supported by angels of extraordinary beauty, and are held amongst the most admired features of that city. He also executed several paintings for the nobility: amongst others, for the Archbishop of Milan, a 'Holy Family;' for Prince Adam of Liechtenstein, 'Cupid,' 'Bacchus,' 'Danae,' and a 'Virgin and Child.' After decorating the gallery of Duke Ranuccio II. at Parma, he was knighted by that prince and by the Pope. Other important works by him are, 'The Virgin treading on the head of a Serpent,' for the cathedral at Piacenza; 'Joseph tempted by Potiphar's Wife,' for the Marquis Pallavicini; 'Hagar and Ishmael,' for the King of Poland; 'The Descent from the Cross,' and 'Christ as a Gardener,' for Louis XIV. The great monument of his fame is the cupola of the duomo at Forli, which occupied him from 1686 to 1706. It represents the 'Assumption of the Virgin,' an immense work of the highest merit. After having finished this grand composition, he was elected senator of that town, and Clement XI. appointed him president of the newly-founded Clementine Academy at Bologna. Such was the attachment of his pupils to Cignani, that, whilst he was still working at Forli, they followed him there, where his instructions were continued until his death in 1719. During the latter period of his life, he painted among other pictures 'Aurora,' for the Marquis d'Albiccini; 'Adam and Eve,' for the Cardinal Spinola; 'The Birth of the Virgin,' for Clement XI.; 'John the Baptist as a Child,' and 'Jupiter nursed by the goat Amalthea,' for the Elector-Palatine John William. The following are some of his best works:

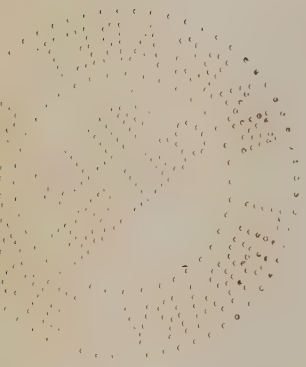
Berlin.	*Museum.*	Venus and Anchises.
Copenhagen.	*Gallery.*	Joseph and Potiphar's Wife.
"	"	Tarquin and Lucretia.
"	"	Holy Family.
Dresden.	*Gallery.*	Joseph and Potiphar's Wife.
Dulwich.	*Gallery.*	The Magdalen.
Florence.	*Uffizi.*	His own Portrait.
"	"	Madonna and Child.
Hague.	*Gallery.*	Temptation of Adam and Eve.
Munich.	*Pinakothek.*	The Infancy of Jupiter.
"	"	The Assumption of the Virgin.
Petersburg.	*Hermitage.*	Charity.
Vienna.		Madonna and Child.
"		The Roman Charity.

His paintings may also be found at Hampton Court and in the collection of the Duke of Devonshire at Chatsworth. He died at Forli in 1719.

Cignani's powers were more profound than prompt; he conceived his subject with facility, but he found difficulty in finishing it to his satisfaction. Though his works always seem finished, they have nothing of the appearance of labour. In his design he emulated Correggio, without arriving at the grandeur and vagueness of contour that are peculiar to his unrivalled model. In his colouring he resembles rather the suavity of Guido than the tender blending of Correggio. Like the Carracci, he possessed a faculty, by means of extraordinary relief, of making his figures appear larger than they really are. He excelled in painting women

Alinari photo] [*Sta. Maria Novella, Florence*

THE MADONNA AND CHILD



and children, in which to something of the grace of Albani, he added a more elevated character.

CIGNANI, FELICE, the son and scholar of Carlo Cignani, was born at Bologna in 1660. Under the able instruction of his father, and endowed with a natural disposition for the art, he became a painter of considerable ability. Enriched by an ample fortune left him by his father, he appears to have exercised the art rather as his inclination prompted him, than as a regular professor. In the Church of the Carità at Bologna is a picture by him of the 'Virgin and Infant Jesus, with St. Joseph, and St. Anthony of Padua;' and at the Cappuccini, a much-admired picture of 'St. Francis receiving the Stigmata.' He died in 1724.

CIGNANI, PAOLO, the nephew and scholar of Carlo Cignani, was born at Bologna in 1709. Lanzi mentions in favourable terms a picture by this painter at Savignano, 'St. Francis appearing to St. Joseph of Copertino.' The subject is represented by candle-light with a fine effect; the figures are well designed in the style of the antique. He died in 1764.

CIGNAROLI, GIAMBETTINO, was born at Salo, near Verona, in 1706. He first studied under Santo Prunato at Venice, but gained further improvement by travelling in the Venetian States and Lombardy, and by copying the works of Paolo Veronese and Correggio. He may be ranked among the best painters of the modern Venetian school. Although he was invited to several of the courts in Italy, he preferred a residence at Venice. At Pontremoli is an admirable picture by him of 'St. Francis receiving the Stigmata.' Lanzi extols as one of his finest pictures the 'Flight into Egypt,' in Sant' Antonio Abbate, at Parma. The grave and dignified beauty of the Virgin, and the angelic character of the cherubs that are their guides, partake of the charming expression of Carlo Maratti, although unequal to that master in unity of effect and harmony of colouring. His backgrounds are ingeniously composed of well-chosen architecture and pleasing landscape, and his subjects, usually devout, are enlivened by groups of cherubs and angels, which he introduced with the happiest effect. He was the founder, and in 1769 the director, of the Academy at Verona. He died at Verona, in 1770. Among his principal works are:

Madrid.	*Museum.*	Assumption of the Virgin.
Venice.	*Gallery.*	The Death of Rachel (*a replica is in the Lille Museum*).
Verona.	*Museum.*	The Triumph of Pomponius.
„	*Cathedral.*	The Transfiguration.
Vienna.	*Gallery.*	Madonna and Child, with SS. Ottilia and Peter Martyr.

CIGNAROLI, MARTINO, was born at Verona in 1649, and studied in the school of Carpioni, under whom he became an able artist in landscapes of an easel size. He died at Milan in 1726.

His brother, PIETRO CIGNAROLI, who was also a painter, was born at Verona in 1665, and died at Milan in 1720.

CIGNAROLI, SCIPIONE, the son of Martino, received his first instruction from his father, and afterwards went to Rome, where he became a scholar of Tempesta. He was a successful imitator of the style of his master, and of the works of G. Poussin and Salvator Rosa. His pictures are chiefly at Milan and Turin.

CIGOLI. See CARDI.

CIMA DA CONEGLIANO. See CONEGLIANO.

CIMABUE, GIOVANNI, who was of a noble family, was born at Florence in 1240. He is extolled by Vasari as having shed the first light on the art of painting, and the title of the 'Father of Modern Painting' has been bestowed upon him. Most writers, however, now agree in regarding him as the last of the old, rather than the first of the new, line of painters in Italy; for although he undoubtedly infused a certain amount of new life into the old worn-out types, he never quite rid himself of the dismal asceticism of the Byzantine School, and therefore can scarcely be placed on a level with his great contemporary Niccolò Pisano, who really gave the new impulse that art received at this time, an impulse that was carried on by Cimabue's pupil Giotto, and transmitted by him through all the great line of Italian artists.

Vasari states that he was educated in the Convent of Santa Maria Novella, and was trained in art by certain Greek masters who had been invited to Florence to paint the chapel of the Gondi in Santa Maria Novella; but as this church was not built until Cimabue was about forty years of age, this could not well have been the case. There were, however, many native painters in Italy at this time, and from some of these he probably received instruction. Of Cimabue's works by far the most important is the famous colossal Madonna still preserved in the church for which it was painted —Santa Maria Novella. This Madonna was so admired by Cimabue's contemporaries that they carried it, according to Vasari, in festive procession through the streets. It was the largest altar-piece that had as yet been painted, and in many respects is important in the history of art. The expression of the Virgin, though doleful, is different from the hard staring grief depicted by preceding artists, and the Child stretches out his two fingers in benediction in quite a natural manner. The little medalions of apostles and saints on the frame are especially worthy of notice. In this work indeed distinct progress is visible, but this was a late work of the artist; a Madonna in the Florentine Academy, and others in the Louvre at Paris and in the National Gallery, scarcely attain to the same degree of improvement.

Besides his Madonnas and other altar-pieces, Cimabue was doubtless the master who executed many of the wall-paintings in the church of St. Francis, at Assisi. "Of Cimabue's presence at Assisi," Messrs. Crowe and Cavalcaselle pronounce that "there is not the slightest reason to doubt," but it is very difficult to assign precisely his portion of the artistic work accomplished there. This church has a peculiar interest in the history of Art, for the whole progress of painting in the 13th and 14th centuries may be studied on its walls. It was built as an Upper and Lower Church during the first half of the 13th century, when the worship of St. Francis, the Patron Saint of Poverty, had grown to be second only to that of Christ. It was first decorated by the rude artists of that early day, and probably, amongst others, by Giunto Pisano; but Cimabue appears to have had the superintendence of all the paintings executed there in his time. Vasari indeed assigns the whole of the paintings of the walls and the vaulted roof of the Lower Church to him and "certain Greek masters" whom he "greatly surpassed;" but it is more probable that he merely painted the south transept. All his paintings in the Lower Church have perished, but some still remain in the Upper Church that are

assigned to him with every probability of truth. According to Vasari the whole series of the History of the Virgin, and of Jesus Christ, together with the eight historical subjects from the Old Testament, were all painted by Cimabue; but modern writers find in these paintings the work of many different hands. In this church, which seems to have been a sort of training ground for most of the artists of that time, we may see the progress that Italian art had just begun to make, tracing the development from Giunto Pisano to Cimabue, and from Cimabue to Giotto.

Vasari speaks of Cimabue having painted a small picture of St. Francis "from nature," not meaning from St. Francis himself, who had long been dead, but from the living model, "which was a new thing in those times." This likeness still exists in the church of Santa Croce, but its authenticity is rendered doubtful by its being placed amongst other works that are attributed to Cimabue without any reasonable foundation. Cimabue probably died in 1302, in which year, according to Ciampi, he was engaged upon a mosaic in the Duomo of Pisa, which he left unfinished. He was buried in the church of Santa Maria del Fiore in Florence, and the following epitaph was afterwards composed upon him by one of the Nini:

> "Credidit ut Cimabos picturæ castra tenere,
> Sic tenuit, vivens; nunc tenet astra poli."

This probably was written in allusion to the well-known lines in Dante's 'Purgatoria,' and not as Vasari puts it.

Some critics question as to whether works attributed to Cimabue should not rather be given to Duccio the Sienese artist, and say there has been some confusion between the histories of these two men, but there is every probability that the old Tuscan school before Giotto was very similar in the two cities.

Bibliography: Vasari, 'Vite de' piu eccellenti Pittori, &c.,' Crowe and Cavalcaselle; P. Angeli, 'Storia della Basilica d'Assisi'; and 'Painters of Florence,' Mrs. Ady, 1900.

CIMAROLI, GIAMBATTISTA, a Venetian landscape painter, who was born at Salo on the lake of Garda, flourished from 1718 to 1733. He was a pupil of Antonio Calza, and it is conjectured that Zuccarelli may have taken lessons from him, as his early pictures have some resemblance to those of Cimaroli, but with less warmth. The cattle and figures introduced are of the same character. His pictures are not uncommon in England, though his name and works are confounded with those of the Cignaroli.

CIMATORI, ANTONIO, called IL VISACCI, an Italian historical painter, was a native of Urbino. He flourished in the 16th century, and excelled in chiaroscuro and in pen-and-ink drawings.

CIMON, an early Greek monochromist of Cleonae, appears to have flourished in the latter part of the 9th century B.C., but his date cannot be determined with any certainty. He seems to have been the first to attempt to place the figure in different attitudes, so as to display the joints, the veins of the body, and the drapery. He may therefore be considered the first painter of perspective.

CINCINNATO, DIEGO ROMULO, and FRANCISCO ROMULO, were the sons and pupils of Romolo Cincinnato. Diego was sent to Rome by Philip IV., where he painted for that monarch the portrait of Urban VIII., by whom he was knighted, and presented with a gold medal and chain. He was principally engaged, as was his brother Francisco, in painting portraits. Diego died at Rome in 1625, and Francisco in the same city in 1635.

CINCINNATO, ROMOLO, a Florentine painter, who was born at Florence in 1502, and was a pupil of Francesco Salviati. In 1567 he was invited by Philip II. to Spain, where he passed the greater part of his life. He was employed in the Escorial, where he painted in fresco a part of the great cloister, and in the church two pictures representing 'St. Jerome reading,' and the same saint preaching to his disciples; as well as two subjects from the life of St. Lawrence. For the church of the Jesuits at Cuença, he painted in 1572—3 his most esteemed work, the 'Circumcision,' now in the Academy of St. Ferdinand at Madrid. He also painted some mythological subjects in fresco, in the palace of the Duke of Infantado, at Guadalajara. Other works by him are in the Academy of Madrid, viz.:—'The Transfiguration' after Raphael, in oil; two pictures of 'St. Peter' and 'St. Paul'; and a fresco painting of 'St. Lawrence.' He died at an advanced age in 1600.

CINERICIUS, PHILIPPUS, is the name of an engraver by whom there are two small plates representing St. Dominic and St. Peter Martyr, dated 1516. He appears to have been a monk of the Dominican order, and was probably of German origin, the name Cinericius being the Latin equivalent of Ascher. The style of his engravings is entirely that of the Italian school of the commencement of the 16th century. See Passavant's 'Peintre-Graveur,' v. 228.

CIONE, ANDREA DI, who was born at Florence in 1308 (?), is commonly called ORCAGNA, (supposed to be a corruption of "Arcagnuolo,") the name given to him by his contemporaries. His father, a goldsmith, instructed him in the rudiments of his art; in 1343 he was registered in the Florentine Painters' Guild, and nine years later he became master in the Guild of the Stone-Cutters. Between 1350 and 1357, in conjunction with his elder brother, Leonardo (more commonly called Nardo), he painted in the Strozzi Chapel in Santa Maria Novella, Florence. The frescoes, the 'Last Judgment,' 'Paradise,' and an altar-piece of the year 1357, by Andrea, and 'Hell,' by Nardo, though much damaged by damp and restoration, still remain. For the same chapel he painted, in 1354, an altar-piece of the 'Saviour enthroned with Saints and Angels.' Early in 1358 Orcagna went to Orvieto, where he worked at intervals until 1361.

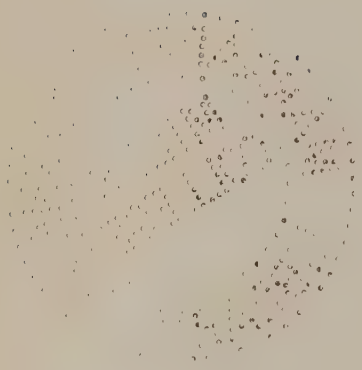
The death of Orcagna is now usually placed in 1368, and accordingly 1308 is given as the year of his birth, for he is said to have been sixty years old when he died.

If the year 1368 be correct, it, of course, robs him of the authorship of any works executed subsequent to that date. Amongst the paintings formerly ascribed to him, but now assigned to other masters, are the great frescoes in the Campo Santo at Pisa, representing the 'Triumph of Death,' the 'Last Judgment,' and 'Hell,' which are thought to be of Sienese workmanship, similar to that of the Lorenzetti.

Orcagna was also a sculptor and architect. On his sculptures he wrote, "Fece Andrea di Cione, Pittore"; on his paintings, "Fece Andrea di Cione, Scultore." The Tabernacle with medallions illustrating the life of the Blessed Virgin Mary in Or San Michele, Florence, built to enclose a miraculous

G. B. CIPRIANI.

CUPIDS ON A GOAT



picture, and finished in 1359, is his most notable work. It is a white marble shrine with spiral columns and pinnacles, rising almost to the roof of the church, and is studded with jewels and enamels of marvellous beauty. The following paintings by him still remain:

Florence. *S. Maria Novella.* Altar-piece (1357), Frescoes of Paradise and of The Last Judgment.

London. *National Gall.* Coronation of the Virgin (*an altar-piece in twelve divisions: painted for S. Pietro Maggiore, Florence*).

CIONE, LEONARDO DI, architect and painter, the elder brother of Orcagna, is usually known by the name of NARDO, which was supposed formerly to be the diminutive of Bernardo, but is now said to stand for Leonardo. If this be so, the works signed "Bernardus de Florentia"—*e. g.* a triptych in the Florentine Academy, a 'Virgin and Saints' in the Ognissanti at Florence, &c.—usually ascribed to Orcagna's elder brother, cannot be by his hand. But the Strozzi Chapel, in Santa Maria Novella, Florence, still possesses frescoes which he is known to have executed in conjunction with Orcagna. He flourished about 1350-1360.

CIOR, PIERRE CHARLES, a French painter of historical subjects, portraits, and miniatures, was born in Paris in 1769. He was a pupil of Bauzin, and became miniature painter to the king of Spain.

CIPPER. See ZIPPER.

CIPRIANI, GALGANO, an Italian line-engraver, was born at Siena in 1775. He entered the school of Raffaelle Morghen, and was professor successively at the Academies of Naples and Venice. His best plates are 'St. Peter and St. Paul,' after Guido Reni, and 'St. John in the Wilderness,' after Titian.

CIPRIANI, GIOVANNI BATTISTA, a painter and etcher, was born at Florence in 1727. He was of a good family of Pistoia. He attended the school of Ignatius Hugford, an Englishman settled in Florence, where he was a fellow-pupil of Bartolozzi. In 1750 he went to Rome for improvement, and after his return to Florence, he painted the organ-screen for the church of the convent of Santa Maria Maddalena de' Pazzi. In 1755 he came to England, whither his reputation had preceded him. It was at a period when the talents of Bartolozzi, the engraver, were in their prime, and the union of the abilities of these two men soon became distinguished through every part of Europe. Perhaps few instances have occurred in which the exertions of the artist have been so happily supported by the taste of the engraver.

Cipriani executed few large works in painting; the most considerable of them are at Houghton. He also restored some of Verrio's paintings at Windsor, as well as the ceiling by Rubens in the chapel at Whitehall, in 1778. He left an infinite number of drawings, which may be ranked among the happiest efforts of the art. Cipriani was one of the members of the Royal Academy at its foundation in 1768, and was employed to make the design for the diploma which is given to the Academicians and Associates on their admission, and which was finely engraved by Bartolozzi. For this work the Academicians presented him with a silver cup, at the same time acknowledging the assistance they had received from his great abilities in his profession. The original drawing was afterwards sold by auction for thirty-one guineas. He engraved a few plates, some of which are after his own designs. These were done for Thomas Hollis, to be inserted in his 'Memoirs.' On them is inscribed, 'Drawn and etched by J. B. Cipriani, a Tuscan,' &c.

In 1761 Cipriani married an English lady, by whom he had two sons, the younger of whom, Captain SIR HENRY CIPRIANI, was brought up as an artist, but afterwards became a clerk in the Treasury, and died in 1820.

Cipriani died at Hammersmith in 1785, and was buried in the Chelsea burial-ground, where Bartolozzi erected a monument to his memory. In the year after his death 1100 drawings by him were sold by auction. His own portrait by himself is in the Uffizi, Florence, and in the South Kensington Museum are three water-colour drawings by him —'The Triumph of Cupid,' 'The Jealousy of Darnley,' and 'Comedy' (1783).

CIRCIGNANO, ANTONIO, who was born at Pomarance in 1560, was the son and pupil of Niccolò Circignano, whom he assisted in many of his works. After the death of his father, he resided some years at Città di Castello, where he painted some of his best pictures, of which the most admired was the 'Conception,' in the Conventuali, which Lanzi describes as partaking of the styles of Barocci and Roncalli. He returned to Rome, according to Baglione, in the pontificate of Urban VIII., and was employed for several of the churches. In La Madonna della Consolazione, he painted some subjects of the life of the Virgin; in Santa Maria Transpontina, the church of the Carmelites, several pictures from the life of St. Albert. He died at Rome in 1620.

CIRCIGNANO, NICCOLÒ, called DALLE POMARANCE, or IL POMARANCIO, was born at Pomarance, in Tuscany, in 1519. Baglione, without saying by whom he was instructed, states that he visited Rome when he was young, in the pontificate of Gregory XIII., by whom he was employed in the great saloon of the Belvedere. He lived the greater part of his life at Rome, where there are many of his works in the churches. In San Stefano Rotondo, is the Martyrdom of that Saint. In the Tempio del Gesù, there are two chapels entirely decorated by him; in one he has painted several subjects from the lives of St. Peter and St. Paul, in the other, the 'Nativity;' in Sant' Antonio is the 'Crucifixion.' The Cupola of Santa Pudenziana is also by this master. Baglione says that he died in the pontificate of Sixtus V. (1585-1590) in the 72nd year of his age: therefore, in 1590.

CITTADINI, GAETANO, was the son of Carlo Cittadini, and was instructed by his father. He excelled in painting landscapes of a cabinet size, with small figures, correctly drawn and spiritedly touched. His works were held in estimation both at Rome and at Bologna. He lived about the year 1725. His brother GIOVANNI GIROLAMO was also a distinguished painter.

CITTADINI, GIOVANNI BATTISTA, CARLO, and ANGIOLO MICHELE, were the sons of Pierfrancesco Cittadini, and painted animals, birds, fruit, and flowers, in the style of their father. They resided chiefly at Bologna. Giovanni was born in 1657, and died in 1693: Carlo was born in 1669, and died in 1744.

CITTADINI, PIERFRANCESCO, called IL MILANESE, was born at Milan in either 1613 or 1616, and was brought up in the school of Guido. He possessed powers for the higher work of art, as is evident from the proofs he has given in the churches at Bologna. His 'Stoning of Stephen,' 'Christ pray-

ing in the Garden,' the 'Flagellation,' and the 'Ecce Homo,' which he painted for the church of San Stefano, and his 'St. Agatha,' for the church of that Saint, are productions not unworthy of a disciple of Guido. Yet, whether he was allured by the encouragement given to the painters of ornamental cabinet pictures, or from his own caprice, this able artist descended to the humble imitation of still-life. Many of his pictures of dead game, fruit, and flowers, are in the collections at Bologna, where he died in 1681. An 'Adoration of the Shepherds' by him is in the Hermitage, St. Petersburg; and the Dresden Gallery contains 'Hagar and the Angel,' 'Lot and his daughters leaving Sodom,' and a picture of still-life. Three paintings by him are in the Bologna Gallery. Albani called the three sons of this painter, 'I Fruttajuoli' and 'I Fioranti'

CIVALLI, Francesco, who was born at Perugia in 1660, was a scholar of Andrea Carlone. On leaving that master he went to Rome, where he studied some time under Giovanni Battista Gauli, called Baciccio. He was a reputable painter of history; but his chief merit consisted in his portraits, which are very generally esteemed. He died in 1703.

CIVERCHIO, Vincenzo, (or Verchio,) was born at Crema towards the close of the 15th century. He has also been styled "Il Fornaro," and was at Brescia for the first time in 1493, where he spent four years in the decoration of the old cathedral, a labour which has now entirely disappeared. The churches of Santa Barnaba and Sant' Alessandro, Brescia, contain altar-pieces by him, dated 1495 and 1504. His earliest known remaining work at Crema is the altar-piece in the duomo, representing 'St. Sebastian, between SS. Christopher and Roch,' dated 1509. In 1526 he painted the portraits of the illustrious citizens of Crema, and likewise restored a miraculous Pietà, which belonged to the duomo. The date of his death is uncertain. He was living in 1539, for that date is found on a 'Baptism of Christ' by him in the Tadini Collection at Lovere. The following of his paintings are worthy of note:

Brescia.	*S. Alessandro.*	Pietà. 1504.
„	„	Scenes of the Passion. 1504.
Crema.	*Bishop's Chapel.*	An Annunciation.
„	*Town Hall.*	St. Mark between Justice and Temperance. 1507—1509.
„	„	Several portraits of personages of distinction in that city. 1526.
„	*Cathedral.*	St. Sebastian between SS. Roch and Christopher. 1515 or 1519.
Gessate.	*S. Pietro.*	Pietà.
Lovere.	*Tadini Coll.*	Baptism of Christ. 1539.
„	*Casa Carioni.*	15 Scenes from the Story of Psyche (*as a frieze*). 1540.
„	*S. Andrea.*	Trinity.
„	„	SS. Nicholas, Sebastian, and Roch.
Palazzuolo.	*Church.*	The Madonna and Child, with Angels and Saints. 1525.

Vasari by mistake speaks also of an older painter of the same name.

CIVETON, Christophe, a French engraver and draughtsman, was born in Paris in 1796. He studied under Bertin, and made drawings of Views in the environs of Paris. He died in 1831.

CIVETTA. See Bles.

CLACK, Richard Augustus, the son of a Devonshire clergyman, whose chief works were portraits, exhibited at the Royal Academy from 1830 to 1857. He lived for some time at Exeter, and afterwards at Hampstead, but the dates of his birth and death are not recorded.

CLAES, Anthonie, (or Claessens,) the son of Pieter Claes the elder, painted historical and allegorical subjects, and portraits. He was a native of Bruges, and there entered the Guild of St. Luke in 1575, and became its dean in 1586, 1590, and 1601. He died in 1613. His works, several of which are in the Hôtel-de-Ville and churches of Bruges, are distinguished by their fine colouring and finish. In the Hôtel-de-Ville is a 'Grand Banquet,' with many portraits of magistrates of the time, dated 1574.

His son, Pieter Anthonie, was dean of the Guild of St. Luke at Bruges in 1607, and died in 1608.

CLAES, Florent, a Belgian painter of interiors and genre subjects, was born at Antwerp in 1818. He studied under N. de Keyser, and died in his native city in 1870.

CLAES, Gilles, (or Claessens,) an historical painter, was the son of Pieter Claes the elder. He was born at Bruges, and in 1570 was admitted into the Guild of St. Luke, of which he became dean in 1577. He became domestic painter to Alessandro Farnese, Duke of Parma, Governor of the Netherlands, and to the Archduke Albert and Infanta Isabella. He died at Bruges in 1607.

CLAES, Pieter, (or Claessens,) the elder, a Flemish painter of history and portraits, was the earliest of a large family of artists who lived at Bruges, where he was born in 1500. He was a pupil of Adriaan Bekaert, and was admitted into the Guild of St. Luke in that city in 1516, made a master in 1529, and dean in 1572. He died at Bruges in 1576. In the collection of the Prince of Orange at Brussels was a painting by him of a knight kneeling, with four sons, and in the Copenhagen Museum is a Man's Portrait by him. The name has been often written Claeis, Claeissens, Claeyssens, and Claeyssoone.

CLAES, Pieter, (or Claessens,) the younger, was the son of Pieter Claes, the elder. He was born at Bruges, and died there in 1612. He painted history, allegories, and portraits, and became a master of the Guild of St. Luke, at Bruges, in 1570, and dean in 1587, 1600, and 1606. His masterpiece is a triptych in the church of St. Walburga at Bruges, representing 'Notre-Dame de l'Arbre-Sec,' painted in 1606-1608, and long erroneously attributed to Pourbus. There is also a triptych, an 'Ecce Homo,' by him, in the cathedral, and the 'Pacification of Ghent' in the Academy at Bruges. His works are remarkable for their design and colouring, but are wanting in animation.

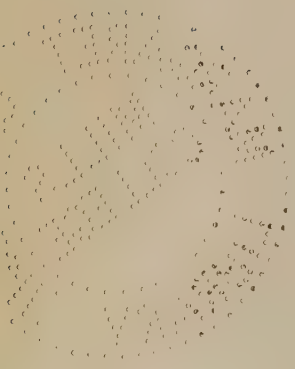
This artist had a son, also named Pieter, who died in 1623. His 'Christ bearing the Cross' is in the Hospital of St. John at Bruges.

CLAESSEN, Aertgen, also called Aertgen van Leyden, or Aertgen de Voller, was a Dutch painter, born at Leyden in 1498. He was a scholar of Cornelis Engelbrechtszoon, whose manner he at first imitated; but on seeing the works of Schoorl and Heemskerk, he changed his mode of designing, which was neither correct nor agreeable, and adopted the style of those masters. He painted historical subjects, and composed his subjects with surprising facility. He also made many designs for painters upon glass. Van Mander speaks in very favourable terms of two pictures by this master at Leyden, one representing the 'Crucifixion, with the Virgin, Mary Magdalen, and the Disciples;' the other, 'Christ bearing his Cross.' He died in 1564. There are paintings by him in

VINCENZO CIVERCHIO

Brogi photo] [*Brera Gallery, Milan*

THE BIRTH OF CHRIST



the Berlin Gallery, of 'Christ before Caiaphas,' and a 'Holy Family.'

CLAESSEN, ALAERT, a Dutch engraver, who flourished at Amsterdam between 1520 and 1562. He copied Lucas van Leyden, Albrecht Dürer, and H. S. Beham. There is also a plate by him after Mantegna. His engravings, which are among the best productions of his time, are executed with a light touch, but are not correctly drawn. He therefore shows to more advantage in his smaller than in his larger works, of which he executed but very few.

Bartsch and Passavant describe 142 works by this artist, amongst which are:

David and Goliath.
The Baptism of the Eunuch. 1524.
St. Margaret.
A Nativity.
The Baptism of Christ.
The Death of General Gattamelatta; *after Mantegna.* 1555.
A Naked Woman, with a Dragon.

CLAESSENS, ANTHONIE, a painter of Antwerp, is said to have been a pupil of Quentin Massys. There are two works from his hand in the Academy at Bruges, painted in 1498 for the town hall, and which have until recently been attributed to Gheerardt David; they represent the 'Judgment of Cambyses' and the 'Flaying of Sisamnes.' These works are correctly drawn, of remarkable expression, and cleverly coloured, but somewhat cold in tone and with the shadows too deep. There was also a picture in the church of the Carthusians at Miraflores in Spain, representing 'St. John the Baptist and a Bishop,' which bore the legend 'Antonio Claesins Brugensis.' In the Dublin National Gallery is a 'Nativity' said to be by him.

CLAESSENS, LAMBERTUS ANTONIUS, was born at Antwerp in 1764, and commenced his artistic career as a painter of landscapes; but abandoned the palette to exercise his talents as an engraver, and became highly proficient, combining the use of the graver with that of the etching needle in a most happy manner. He studied under Bartolozzi, and engraved plates after the works of Rubens, Rembrandt, Gerard Dou, Ostade, and other eminent painters of the Netherlands. He practised in London, Amsterdam, and Paris, where he settled about 1810. He died at Rueil, near Paris, in 1834. Claessens married the widow of the French miniature painter Pelletier, who was herself an artist. His best works are:

The Descent from the Cross; *after Rubens.*
The Dropsical Woman; *after G. Dou.*
The Night Watch; *after Rembrandt.*
The Laugher; *after F. Hals.*

CLARET, WILLIAM, an English portrait painter, flourished from about 1670 to 1680. He was a scholar of Sir Peter Lely, and copied many of the pictures of that master. Of his own productions, one of the most successful was a portrait of John Egerton, Earl of Bridgewater, of which we have a mezzotint print by R. Thomson. He died in London in 1706.

CLARK, JOHN HEAVISIDE, who was born about 1770, was sometimes known as 'Waterloo Clark,' because of the sketches he made on the field directly after the battle. He was the author of 'A practical essay on the art of Colouring and Painting Landscapes,' with illustrations, published in 1807, and 'A practical Illustration of Gilpin's Day,' with thirty designs, in 1824. He died in Edinburgh in 1863.

CLARK, THOMAS, a native of Ireland, studied in the Dublin Academy, and about 1768 entered the studio of Sir Joshua Reynolds, with whom, however, he did not remain long. He drew heads well, but was a very poor colourist. He died young.

CLARK, W., a corporal in a Light Dragoon Regiment, practised successfully as an aquatint engraver. He died at Limerick in 1801.

CLARKE, JOHN, an engraver, was born in Scotland about 1650, and worked with success at Edinburgh. He died about 1697. We have by him the following plates:

A Medallion of William and Mary, Prince and Princess of Orange. 1690.
Sir Matthew Hale
George, Baron de Goertz.
Andrew Marvell.
Humphrey Prideaux.
Seven small Heads on one plate: Charles II., and his Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Monk.
The Humours of Harlequin (*from his own designs*).

CLARKE, JOHN, an engraver mentioned in Walpole's 'Anecdotes,' resided in Gray's Inn, London, and worked during the latter portion of the 17th century. He engraved a portrait of Rubens, and a print of 'Hercules and Deianira.'

CLARKE, THEOPHILUS, was born in 1776. He studied under Opie, and became a student of the Royal Academy in 1793, and an Associate in 1803. He chiefly practised portrait painting, but occasionally exhibited fancy subjects, such as 'The Pensive Girl,' and 'The Lovers,' from Thomson's Seasons. It is not known when he died, but his name was retained on the list of Associates till 1832.

CLARKE, WILLIAM, was an English engraver mentioned by Vertue. He engraved the portraits of George, Duke of Albemarle, from a picture by Barlow; Elizabeth Percy, Duchess of Somerset; and John Shower, from a painting by himself. The latter is a small mezzotint. His last work is dated 1680.

CLARKSON, NATHANIEL, who began life as a coach-panel and sign painter, afterwards became known for his portraits. He was a member of the Incorporated Society of Artists. In 1787 he painted an altar-piece of the 'Annunciation,' which he presented to St. Mary's church at Islington, where he resided. He died there in 1795, aged 71.

CLAROS, LUIS, was a Valencian painter, erroneously represented as a scholar of the Ribaltas. He joined the Augustinian Order in 1663, and painted for his convent a large picture of 'Christ ministered to by Angels in the Desert,' besides other works, in one of which he introduced his own portrait.

CLARUS, FABRITIUS. See CHIARI.

CLARY, JUSTINIEN NICOLAS, Viscount, a French amateur painter of animals, was born in Paris in 1816, and died in that city in 1869.

CLASENS, D., a Dutch engraver, flourished about the year 1660. His name is affixed to a coarse etching, representing the 'Virgin and Infant Christ, with St. John and an Angel,' after Procaccini.

CLASERI, MARCO, was a native of Venice, and flourished about the year 1580. He engraved several wood-cuts, among which are the 'Four Seasons,' and the 'Four Ages of the World.'

CLASSICUS, Victorius, was, according to Florent Le Comte, a sculptor and an architect. He is said to have engraved some plates from the paintings of Tintoretto. There is a small portrait of Tintoretto, engraved in a style resembling that of Cornelis Cort, inscribed *Alexandro Victorio Classico sculp.*, which is probably by the same artist.

CLATER, Thomas, exhibited portraits and subject pieces at the Royal Academy from 1820 till 1850. He died in 1867.

CLAUDE, a French painter upon glass, called by the Italians Claudio Francese, born in the south of France about 1470, to whom is due the honour of having introduced the art into Italy. Claude took with him to Rome a colleague, named Guillaume, and they together executed at the Vatican many windows which were destroyed in the siege of 1527. They also painted for the church of Santa Maria del Popolo two windows representing the history of the Virgin, which still exist. Claude died soon after their completion.

CLAUDE LORRAIN. See Gellée.

CLAUDOT, Jean Baptiste Charles, a French painter of landscapes, flowers, and still-life, was born at Badonviller (Vosges) in 1733. Several of his works are in the Museum of Nancy, where he died in 1814. He was the friend of Girardet and Joseph Vernet.

CLAXTON, Marshall, a historical painter, was born at Bolton, in Lancashire, in 1811. He became a pupil of John Jackson, R.A., and was also a student at the Royal Academy, entering the school in 1831. The first picture which he exhibited was a portrait of his father, in 1832. 'The Evening Star' appeared in the following year. He obtained the first medal in the Painting School in 1834, and the following year he was awarded the gold medal of the Society of Arts, for a portrait of Sir Astley Cooper. He exhibited at the Royal Academy, the Society of British Artists, and the British Institution. In 1837 he visited Rome, and stayed in Italy some time. At the Cartoon Exhibition at Westminster Hall in 1843, he obtained a prize of £100 for his 'Alfred the Great in the Camp of the Danes,' now in the Literary and Scientific Institution at Greenwich. In Westminster Hall, 1845, he had a large oil picture of the 'Burial of Sir John Moore at Corunna.' About 1850 he went to Australia with the intention of raising a School of Art, taking with him a large collection of nearly two hundred pictures, which he exhibited to the public free. Being disappointed in his endeavours, he left about 1856, and went to India, where he sold all his large pictures. He returned with a portfolio full of sketches of Australian, Indian, and Egyptian scenery and figures. The Baroness (then Miss) Burdett-Coutts commissioned him, while in Australia, to paint a large picture of 'Christ blessing little Children,' which is now in the school-room attached to St. Stephen's, Westminster. It measures twenty by sixteen feet. Claxton died in London in 1881. Among his principal works are the following:

Spencer reading the 'Faerie Queene' to his Wife and Sir Walter Raleigh.	*Painted for the Baroness Burdett-Coutts.*
The Mother of Moses.	
The Free Seat.	
The Grandmother.	
General View of the Harbour and City of Sydney.	*In the possession of Her Majesty.*
Portrait of the last Queen of the Aborigines.	
Christ at the Tomb of Lazarus.	

L'Alleyn.
Jews Mourning over Jerusalem.
Sir Joshua Reynolds and his Friends
Hagar and Ishmael.
High Church: Low Church: No Church (*in three compartments*).
The Death-Bed of John Wesley.
The Last Interview between Dr. Johnson and Sir Joshua Reynolds.
The Sepulchre. (*Exhibited at the International Exhibition, London*, 1862.)

CLAY, Alfred Barron, who was born at Walton-le-Dale, near Preston, in 1831, first studied for the law, but abandoning it in 1852, he went to Liverpool, and in the same year came to London and entered the schools of the Royal Academy. From 1855 he was a regular contributor to its exhibitions. He began by painting portraits; the subjects of his best works are, however, taken from Scottish and French history. In 1864 he exhibited 'Charles IX. and the French Court at the Massacre of St. Bartholomew'; in 1865, 'The Huguenot'; and in 1867, his masterpiece, 'The Return of Charles II. to Whitehall in 1660.' He died in 1868, at Rainhill, near Liverpool.

CLAYS, Paul Jean, Belgian marine painter, born at Bruges in 1819. His artistic education was completed in France, where he became a pupil of Gudin. On leaving Paris he established himself at Brussels, where he soon made a name for himself. In the choice of his subjects, and in their placid presentment he followed the methods of the old Dutch masters, though occasionally he could paint harbour-pieces full of the stir and bustle of modern life. He had a fine sense for colour, a broad and simple style, his atmospheric effects being most remarkable. Among his most important works we may mention 'L'Escaut à Anvers,' 'Un Coup de Vent sur L'Escaut à Anvers,' 'L'Entrée de La Rivière de Southampton,' 'La Tamise aux Environs de Londres,' 'Le Zuider Zee,' 'La Rade de Dordrecht,' &c. &c. Two characteristic canvases of his were shown in the Salon of 1899: 'Vue D'Anvers' and 'Calme au Waal' (in the environs of Amsterdam). Clays was made a chevalier of the Legion of Honour in 1867, and was promoted to the grade of officer in 1881. He died at Brussels on February 10, 1900.

P. P.

CLAYTON, John, who originally studied surgery, painted still-life and fruit in oil and water-colours about the middle of the 18th century. He has left no remembrance of his works, some of the chief of which were destroyed by fire in 1769. He died at Enfield in 1800, aged 72.

CLÉ, Cornelis de. See De Clé.

CLEANTHES, who flourished at Corinth about B. C. 900, was one of the earliest of the Greek artists, and is considered by some as the inventor of the '*pictura linearis*', or monogram, a picture consisting of a simple outline, with the interior lines of the figures expressed, but without any light or shade or local colouring.

CLEEF, Hendrik van, the brother of Marten van Cleef, the elder, and of Willem van Cleef, the younger, was a native of Antwerp. It is not known under whom he studied; but he went to Italy when young, and returned to his native country a good painter of landscapes. His pictures are distinguished by an uncommon lightness of touch, and an excellent tone of colour. The backgrounds of the historical works of his brother Marten and of Frans Floris are frequently painted

by this artist, and are harmonized with the figures with great intelligence. In the Belvedere at Vienna is the 'History of the Prodigal Son' by him. He was received into the Guild of St. Luke at Antwerp in 1551. Hendrik van Cleef distinguished himself as an engraver. We have several plates by him of landscapes and views near Rome, after his own designs or those of Melchior Lorch, which he sometimes signed *Henricus Clivensis, fecit*, and sometimes marked with the cipher . They are as follow:

A Bull-fight at Rome, before the Farnese Palace.
A Landscape, with Figures in a Cave, cooking.
Another Landscape, with Figures at Table in a Cave
A set of six Landscapes, with Latin titles.
A set of four Views in the vicinity of Rome.

There is a series of thirty-eight plates by this artist, entitled *Ruinarum varii prospectus, ruriumque aliquot delineationes*, published by Theodorus Galle. He died at Antwerp in 1589.

His son, Hendrik van Cleef, who was born at Antwerp, settled about 1597 at Ghent, where he was much esteemed, but his works are now confounded with those of his father. He died at Ghent in 1646.

CLEEF, Jan van, a painter of the Flemish school, was born at Venloo in Guelderland in 1646. After receiving some instruction from Primo Gentil, he entered the school of Gaspar De Craeyer, at Brussels. Under that artist young Van Cleef made surprising progress, and in a few years was able to assist his master in the immense number of works on which he was engaged for the churches in the Low Countries. On the death of De Craeyer, Van Cleef was entrusted with the completion of the works left unfinished by his master. He was now considered one of the ablest artists of his country, and immediately received many commissions for the churches and convents, in which he has given satisfactory proof of the respectability of his talents. Without being an imitator of De Craeyer, he followed the same simple purity of colour, and was equally correct in his design, in which he displayed something of an Italian style. His great practice gave him an uncommon facility, and his compositions are distinguished by judgment and taste. His works are very numerous in Flanders and Brabant; the most esteemed of them are at Ghent. In the church of St. Nicholas is a fine picture of 'The Magdalen at the Feet of Christ.' In St. Michael, there is the 'Immaculate Conception' In St. James's church is a fine picture of the 'Assumption,' and in the gallery the 'Crowning of St. Joseph.' His most admired work is in the chapel of the Convent of the Black Nuns, representing Sisters of that Order administering succour to a group of figures afflicted with the Plague. It is an admirable picture, in drawing and colouring approaching the excellence of Van Dyck. He died at Ghent in 1716.

CLEEF, Joost van, called Zotte Cleef (Mad Cleef), was born at Antwerp about the year 1520, and was instructed in painting by his father, Willem van Cleef, the elder. Joost was an excellent colourist; and though it does not appear that he ever was in Italy, his pictures are composed and designed more in the style of the Italian than the Flemish school. He painted some altar-pieces for the churches in Flanders, which were so much praised that he became intoxicated with conceit. Van Cleef came to England in 1554, with the confident hope of brilliant success, and was introduced to King Philip by his countryman, Sir Antonio Moro. But, unfortunately for his expectations, some of the fine pictures of Titian had arrived before him, and Philip was too much charmed with the beauties of the Venetian to do justice to the undoubted merit of the Fleming. Finding his prospects thus blasted, he became furious, and vented his rage on Moro as the cause of his disgrace. In the catalogue of the pictures of James II. appear two by Van Cleef, 'The Nativity' and 'The Judgment of Paris.' His death occurred probably about 1556, for he is said to have died at the age of 36. There is much confusion in the records of the artists of this name. Hendrik, Marten, and Willem were brothers, and were contemporaries of Joost, but there is no absolute proof that they were related to him.

Althorp. *Earl Spencer.* His own Portrait.
Antwerp. *Cathedral.* St. Cosmo and St. Damian.
Berlin. *Gallery.* Portrait of a young man.
Windsor. *Castle.* The Artist and his Wife.

CLEEF, Marten van, was a brother of Hendrik van Cleef, and a disciple of Frans Floris. He painted historical subjects, and was employed for some of the churches, but was more esteemed for historical pictures of an easel size, in which the landscapes and backgrounds were painted by his brother Hendrik. He is called the 'Master of the Ape,' because he sometimes introduced the figure of an ape (in allusion to his name) as his mark. In the Belvedere at Vienna is a painting by him of 'Men, Women and Children, seated at table in a farm-house.' He became a member of the Guild of St. Luke at Antwerp in 1551, and died about 1570.

CLEEF, Willem van, who was also a brother of Hendrik van Cleef, was received into the Guild of St. Luke at Antwerp in 1550. It is thought that he may have studied under Floris. He painted figure subjects, and died young.

CLEIN, Franz. See Cleyn.

CLEIN, Hans, an engraver on copper and wood, as well as a goldsmith, was a native of Nuremberg, where he died in 1550. The only engraving by him mentioned by Passavant ('Peintre-Graveur,' iii. 38,) is a 'Battle of eleven Naked Men,' after the Master IB., dated 1527. The woodcuts which are known to be by him are:

St. John the Baptist preaching in the Desert.
An Apostle preaching from a Ship.
The Betrayal of Christ.
The Battle of Naked Men. 1524. (*After the Master IB.*)

CLEMENS, Johan Frederik, a Danish line-engraver, born at Golnau near Stettin in 1749, studied painting in the Copenhagen Academy under Mandelberg, and engraving under J. M. Preisler, and then in Paris under Wille and Delaunay. He visited Berlin and London; but worked after 1795 in Copenhagen, where he died in 1831. His best plate is the 'Death of General Montgomery at the Battle of Quebec,' after Trumbull, engraved in London in 1792. Besides this he engraved 'Frederick the Great with his Generals,' after Cunningham, a 'Holy Family,' after Taraval, and a number of portraits.

His first wife, Marie Jeanne Chevoisier, to whom he was married in 1781, was also an artist. She was born in Paris in 1755, and worked at first in pastels, but afterwards studied engraving. She died at Berlin in 1790 or 1791.

CLEMENT, Félix Auguste, was born at Dou-

zère, Drôme, in 1826. He was a pupil of Drolling and Picot, and obtained the first 'prix de Rome' in 1856. He settled in Cairo, and contributed pictures of Oriental subjects to the Salon. Later in life he painted French landscapes and some portraits. He died in 1888.

CLEMENTONE. See BOCCIARDO.

CLENNELL, LUKE, an English painter, and engraver on wood, of extraordinary genius and talent, the son of a farmer, was born at Ulgham, near Morpeth, in Northumberland, in 1781. His early disposition for drawing, and neglect of other studies or pursuits, induced his friends to place him, in 1797, with the celebrated Bewick, in whose art he soon showed great skill. But he did not confine himself to engraving; he produced several pictures which attracted public attention, and gave promise of future excellence as a painter. Among these were the 'Arrival of the Mackerel Boat,' and the 'Day after the Fair,' in which he gave a happy delineation of rustic character, and showed great knowledge of colour. His picture of the 'Decisive Charge made by the Lifeguards at the Battle of Waterloo,' which was afterwards engraved by Bromley, established his reputation; but its excellence assisted in the melancholy termination of his existence. In consequence of the sensation which it produced, he was selected to paint the entertainment given by the city of London at the Guildhall to the allied sovereigns, nobles, and generals who had shared in that memorable battle. The honour was fatal to his health and life. The vexations he had to encounter from vanity, caprice, and supercilious arrogance, affected his mind so much that he lost his reason. This was in 1817, and though he recovered his reason partially for some years, yet the malady returned in 1831, and he was removed to an asylum at Newcastle-on-Tyne, where he died in 1840. Clennell was skilful in composition, and in seizing the true points of character; he had great power of execution, and was well acquainted with the practical parts of art. He engraved the cuts to Falconer's 'Shipwreck,' and Rogers's 'Poems,' after Stothard, as well as the Diploma of the Highland Society after West. He made many drawings for Scott's 'Border Antiquities,' and was a frequent exhibitor at the Royal Academy and the Water-Colour Exhibition. The South Kensington Museum has three pictures by him.

CLEOPHANTUS, an ancient Corinthian artist, who flourished about B.C. 650, and is said to have been the first to fill up the contour of the figure with one colour, for which invention he received the name of 'Monocromatos.'

CLERC, JEAN and SÉBASTIEN LE. See LECLERC.

CLERCK, HENDRIK DE. See DE CLERCK.

CLERGET, ADÈLE. See MELLING.

CLÉRISSEAU, CHARLES LOUIS, an architect and water-colour draughtsman, was born in Paris in 1722. He visited Rome, where he resided some time, and became well acquainted with the artists of that city, especially Winckelmann. He accompanied Robert Adams to England, where he remained some time, and made the drawings for the 'Ruins of Spalatro,' which was published in 1764. On his return to France in 1778, he published the 'Antiquités de France,' 'Monumens de Nîmes,' and other works; and was appointed, in 1783, architect to the Empress of Russia. He is, however, best known to the world by his fine drawings in water-colours of the remains of ancient architecture, which are held in high estimation. An example, 'Tivoli,' executed in 1769, is in the South Kensington Museum. The figures in his works were drawn by Antonio Zucchi. He died at Auteuil, near Paris, in 1820, in his 99th year.

CLERK, JOHN, of Eldin, an amateur draughtsman and etcher, was a son of Sir John Clerk, of Penicuik, Bart. He was born at Penicuik in 1728, and was for some years a merchant in Edinburgh, but he relinquished mercantile pursuits to become Secretary to the Commissioners on the Annexed Estates in Scotland. From an early period of his life he evinced a fondness for sketching from nature, and many of these sketches he afterwards etched on copper. In 1855 the Bannatyne Club issued a series of his etchings, chiefly views in Scotland, and some of his drawings were engraved for Sibbald's 'Edinburgh Magazine.' He was the father of Lord Eldin, one of the Lords of Session, and was the author of an essay on 'Naval Tactics,' which gave rise to much controversy. He died at Eldin in 1812.

CLESIDES. See CTESICLES.

CLEVE, VAN. See CLEEF.

CLEVELEY, JOHN, an English marine painter, was born in London about 1745. He was brought up in the dockyard at Deptford, and studied water-colour painting under Paul Sandby; afterwards, he became a draughtsman in the navy, and in 1774 accompanied Captain Phipps (afterwards Lord Mulgrave) in his voyage of discovery to the Arctic Regions. He also went with Sir Joseph Banks to Iceland. He sometimes painted in oil, and was an exhibitor at the Royal Academy from 1770 till 1786. Many of his drawings have been engraved. In the South Kensington Museum is 'A Launch at Deptford Dockyard about 1760,' in oil, and three water-colour drawings by him. He died in London in 1786.

CLEVELEY, ROBERT, who in early life was a sailor, exhibited marine pictures at the Academy from 1780 to 1803, and was appointed marine-painter to the Prince of Wales. He frequently painted naval actions such as 'The "Solitaire" striking her colours to the "Ruby,"' 'Nelson boarding the San Josef,' and 'Earl Howe's Victory.' He died, through falling from the cliff at Dover, in 1809. In the South Kensington Museum are two water-colour drawings of English Ships of War.

CLEVENBERGH, ANTOINE, a Flemish painter of still-life, was born at Louvain in 1755. He studied historical painting under Verhaeghen, and made large pen-and-ink drawings, which possess much merit. He died in 1810.

CLEYN, FRANZ, (also KLEYN, or CLEIN,) was born at Rostock, in Mecklenburg-Schwerin, about 1590 or 1600, and was for some time in the employment of Christian IV., King of Denmark. He afterwards went for improvement to Rome, where he passed four years, and acquired a talent for designing ornaments, by which he afterwards distinguished himself. He came to England in the reign of James I., and was taken into the service of the king, who first employed him in designing subjects for tapestry at the Mortlake manufactory. He received a pension from the king, which he continued to enjoy under Charles I., until the Civil War. He died in London in 1658. Cleyn was much employed in decorating the mansions of the nobility. Some of the best preserved of his works are in Holland House, where he painted a chamber, with a ceiling, and small compartments on the chimneys, which bear some resemblance to

the style of Parmigiano. He also made designs for Virgil and for Æsop's Fables, which were engraved by Hollar. Cleyn etched a few plates, which he sometimes signed with his name, and sometimes with the initials *F. C.* and *F. K.* We have by him:

A set of five Plates of the Senses, with grotesque ornaments.
The Seven Liberal Arts; *F. Cleyn fecit.* 1645.
A set of ten Plates of Grotesque Ornaments.

His sons, CHARLES CLEYN and JOHN CLEYN, were also painters. They both died young in London. Franz was born in 1625, and died in 1650. Their sister, PENELOPE CLEYN, practised miniature painting with great success.

CLINCHAMP, FRANÇOIS ÉTIENNE VICTOR, Marquis de, a French painter and author, was born at Toulon in 1787. He was destined to a naval career, but his health failing he went to Paris, where he studied painting under Lebarbier and Girodet. He gave to his native town several religious and historical pictures: 'Christ healing the Sick of the Palsy,' 'The Sons of Zebedee,' 'The Death of Phocion,' 'The Baptism of St. Mandrier,' and a 'Crucifixion,' which was his best exhibited work. He wrote some works on perspective, and several dramatic pieces. He died in Paris in 1880.

CLINT, ALFRED, painter, born in 1807, was the son and pupil of George Clint, A.R.A. He first appeared at the Academy in 1829, with 'A Study from Nature,' and several of his later works were exhibited with that body. He contributed more frequently, however, to the shows of the British Artists, of which society he became a member in 1843, secretary in 1858, and president in 1870. He painted a few portraits early in his career, but his popularity rested chiefly on his landscapes and coast studies. In 1849 he published a 'Guide to Oil Painting.' He died in 1883.

CLINT, GEORGE, who, like Turner, was the son of a hairdresser, was born in London in 1770. In early life he occupied his leisure hours in miniature painting; but eventually, he took to it as a profession. His miniatures produced at this period have been highly spoken of. He next became acquainted with Mr. Bell, the publisher of the illustrated edition of the British Poets, whose nephew, Edward Bell, a mezzotint engraver, initiated him into the mysteries of engraving. He not only painted miniatures, but made drawings of machinery and philosophical apparatus, and engraved in mezzotint, in the chalk style, and in outline. Among his early works are 'The Frightened Horse,' after Stubbs, a chalk engraving; 'The Entombment of Christ,' after Dietrich; numerous portraits in the chalk style; a large bold engraving in mezzotint of the 'Death of Nelson' (1807), after the fine picture painted by W. Drummond, A.R.A.; and a set of Raphael's Cartoons in outline. He was introduced to Sir Thomas Lawrence, who gave him some of his pictures to engrave. He was also commissioned to engrave 'The Kemble Family,'—containing portraits of John Kemble, Mrs. Siddons, Charles and Stephen Kemble, Blanchard, Wewitzer, Conway, Park (the oboe player), Miss Stephens (afterwards Countess of Essex), and other celebrities—which had been recently painted by Harlow for Tom Welsh the musician, and had created an immense sensation on being exhibited at the Royal Academy. Its popularity was so great that it was engraved three times. Clint painted in water-colour as well as in oil, and his painting-room in Gower Street became thronged with all the distinguished actors and actresses of the day, and with the supporters of the drama. The result of this popularity was a series of fine dramatic pictures which will preserve his name along with that of Zoffany, to whom, in many respects, Clint was superior. The first of these theatrical subjects was a picture of Farren, Farley, and Jones, as Lord Ogleby, Canton, and Brush, in the comedy of the 'Clandestine Marriage.' Then followed Munden, Knight, and Mrs. Orger, in 'Lock and Key,' painted for the elder Mathews. This picture secured his election as an Associate of the Royal Academy, in 1821. At this time Welsh proposed to Clint to paint a companion subject to 'The Kemble Family,'—the last scene in 'A New Way to pay Old Debts,' in which Kean as Sir Giles Overreach was drawing all the town—and an admirable picture was the result. The picture of the 'Beggars' Opera,' perpetuating Blanchard, Mrs. Davenport, and Miss M. Tree, was Clint's next production. Then followed:

Tayleure, Mrs. Davenport, and Clara Fisher, in the 'Spoilt Child' (*painted for Lord Liverpool*).
Fawcett and Charles Kemble as Captain Copp and Charles II. (*painted for Mathews*).
Mathews, Liston, and Blanchard, in 'Love, Law, and Physic;' Mathews as the Lying Valet; Bartley as Sir John Falstaff; Oxberry as Master Peter; Harley as Popolino in 'The Sleeping Draught;' Liston and Farren in 'Charles XII.' (*painted for Lord Essex*).
Miss Foote as Maria Darlington (*painted for Colonel Berkeley*).
Young as 'Hamlet.'
Kean as 'Richard III.'
Macready as 'Macbeth.'
Liston, Madame Vestris, Miss Glover, and Williams, in 'Paul Pry.' 1831. *In the South Kensington Museum.*
Charles Young as 'Hamlet,' and Miss Glover as 'Ophelia.' 1831. *In the South Kensington Museum.*

Many of this interesting series of pictures, representing a phase in our drama which has since entirely passed away, ornament the walls of the Garrick Club. Falstaff and Mistress Ford by him is in the National Gallery. The talent displayed by Clint procured him the friendship of Lawrence, Beechey, Mulready, Stanfield, Roberts, and other members of the Royal Academy. But, in spite of all, Clint remained for sixteen years an Associate, and never attained the higher rank of Academician. Younger men passed over his head, and some less worthy of the honour than himself. At last, finding the efforts of his friends of no avail, he determined to resign his position as an Associate, which he did in 1835. He died at Kensington in 1854. In portrait painting Clint was eminently successful: his men were gentlemen, and his ladies modest and charming. Associated with Mulready, Cooper, and other distinguished artists, he laboured unceasingly to establish those valuable institutions, the Artists' Benevolent and Annuity Funds. He had four sons, of whom LUKE, the eldest, after giving great promise as a scene-painter, died young. RAPHAEL was a gem-engraver, and possessed considerable talent. SCIPIO distinguished himself as a medallist, and died in 1839, aged 34, just as patronage was about to be bestowed on him.

CLOCHE, C., was a French engraver, who flourished about the year 1616. He engraved amongst other plates a portrait of Jean Boisteau de La Broderie, and a view of the city of Rennes.

CLOCK, NICOLAAS, or CLAAS, a Dutch engraver, was born at Leyden about the year 1570. According to Heinecken, he was a disciple of Frans Floris. His style resembles that of Cornelis Cort, without being nearly equal to that master. We have by him the following prints:

The Four Elements; represented in half-length figures. 1597.
The Judgment of Midas; *after Karel van Mander.* 1589.

CLOET. See CLOUET.

CLOSE, SAMUEL, a native of Dublin, was an engraver, who was deaf and dumb, and of intemperate habits. He died in 1817.

CLOSS, GUSTAV, a landscape painter, was born at Stuttgart in 1840, and received his first instructions in the School of Arts there under Funk, but afterwards studied in Rome, Naples, Munich, Paris, and other places. He also made a number of student-tours, especially to the Chiem-See in Bavaria, on the borders of which he died in 1870 at Prien. He produced a number of Italian views, and also published 'Illustrations to Wieland's Oberon,' a magnificent volume entitled 'Truth and Fiction,' and 'Uhland and his Home at Tübingen,' the plates in which show the influence of Doré. Of his paintings may be mentioned:

The Villa of Hadrian.
Road near Sorrento.
The Campagna near Rome.
Evening in the Villa Pamfili.
Cypresses in Tivoli.
Christmas Eve.
The Lonely Inn.

CLOSTERMANN, JOHANN, (known in England as JOHN CLOSTERMAN,) was born at Osnabrück in 1656. He was the son of a painter, who taught him the rudiments of drawing. In 1679 he went to Paris, where he was engaged by De Troyes to paint his draperies. He came to England in 1681, and was for some time employed in a similar way by Riley. After the death of that artist, Clostermann painted the portraits of several of the nobility, though he was an artist of very limited merit; but at that period the art was in a very low state in England. He was several times in Italy, and in 1696 was employed at the court of Spain, where he painted the King and the Queen. Portraits of Queen Anne and the Duke of Marlborough by him are in the National Portrait Gallery. A picture similar to the former is in the Council Chamber, Guildhall, and a replica of the latter is at Blenheim. Others of his portraits are the Family of the Duke of Marlborough, and the Duke of Rutland. He died in London in 1713.

CLOUET, ALBERT, (CLOVET, or CLOWET,) a Flemish engraver, was the nephew of Pieter Clouet, and was born at Antwerp in 1624. Following the example of his uncle, he visited Italy in the early part of his life, and became a pupil of Cornelis Bloemaert. Among his first productions were some plates of portraits of painters, for Bellori's 'Vite de' Pittori,' published at Rome in 1675. He also engraved several portraits for the work entitled, 'Effigies Cardinalium nunc viventium,' published at Rome by Rossi. At Florence he engraved after some of the pictures in the Pitti Palace. His plates of historical subjects are executed in the neat and finished style of Cornelis Bloemaert, but in his portraits he sometimes imitated the manner of Mellan, and at others that of F. de Poilly. He died at Antwerp in 1687. The following are his principal prints:

PORTRAITS.

Nicolas Poussin, in Bellori's 'Vite de' Pittori.
Sir Anthony van Dyck; *the same.*
Cardinal Thomas Philip Howard.
Cardinal Azzolini; *after Vouet.*
Cardinal Rospigliosi: *after Morandi.*
Cardinal Rosetti.
Cardinal Francis William of Würtemburg.
Maximilian, Count of Wolfegg.
A Medallion of Pope Alexander VII.

SUBJECTS FROM VARIOUS MASTERS.

The Image of the Blessed Umiliana; *after Baldinucci.*
Sepulchral Monument of Paul III.; *after Barrière.*
The Miraculous Conception; *after Pietro da Cortona;* in two sheets, fine and scarce.
An Attack of Cavalry; *after Borgognone;* fine.
The Battle of Joshua with the Amalekites; in two sheets; *after the same.*

CLOUET, FRANÇOIS, also called JEHANNET, JANNET, and more frequently JANET, a French portrait painter, was born, probably at Tours, between the years 1516 and 1520. His father, Jean Clouet, the second of that name, (whose sobriquet derived from his Christian name Jean, François also took,) emigrated from Brussels to Tours, and after his arrival in France held the joint offices of court painter and 'valet-de-chambre' to Francis I. In the year 1541, that of his father's death, François Clouet was, in consequence of his father's services, formally naturalised, and appointed to the vacant position at court. In that capacity he was employed on the death of his patron, in 1547, to make a wax cast of the hands and face of the deceased monarch to be used at the great state funeral; and again had to perform a similar service on the death of Henry II. in 1559. He retained his position as court painter also under Francis II. and Charles IX. He was still living in 1572, and died most likely in the following year. His paintings bear distinct traces of a Flemish origin, and their style differs widely from that of the Italian artists whose paintings were then in vogue in France; paintings which were tainted with an affected sentimentality, and a disregard of nature. Clouet, on the contrary, like the Van Eycks and Memling, had clearly made truth and accuracy his principal aim. Still his works are not Flemish throughout, as they possess also a distinctly French element, which is observable in the elegance that pervades them as well as in the taste that grasps the most advantageous point of view from which to treat them. His aim is apparent on the surface, and yet it is the result of careful study. The more closely the work is examined the deeper is the insight obtained into the moral and physical character of the person represented. The delicacy of his form is all the more remarkable from its being rendered through the medium of simple pale tones without any attempt at chiaroscuro; and this fact has but to be appreciated for it to be at once admitted what a real master he was in respect of lightness of hand and certainty of touch. The following are some of the principal works ascribed to him:

Althorp.	*Earl Spencer.*	Francis II.
"	"	Mary, Queen of Scots.
Antwerp.	*Museum.*	Francis II.
Berlin.	*Gallery.*	Francis II.
"	"	Duke of Anjou (Henry III.).
Dresden.	*Gallery.*	Jeanne de Pisseleu, Duchess of Etampes.
Florence.	*Pitti Palace.*	Henry II.
"	*Uffizi.*	Francis I., equestrian portrait.

Hampton Court.	*Palace.*	Francis II.
"	"	Mary, Queen of Scots.
London.	*Nat. Gall.*	Man's Portrait.
"	"	Boy's Portrait.
"	*Hereford House.*	Mary, Queen of Scots.
Munich.	*Pinakothek.*	Claudia, daughter of Henri II. of France.
Paris.	*Louvre.*	Charles IX.
"	"	Elizabeth of Austria, wife of Charles IX.
Vienna.		Charles IX. 1563.

The Marquis of Bienconrt possesses a remarkable portrait of the Duke of Montmorency, besides other works by Clouet. There are in the British Museum some crayon heads, and at Chantilly there are now eighty-eight portraits in black and white chalk in the manner of Holbein, representing persons eminent at the French court in Clouet's day, which are considered to be his work.

See Lord Ronald Gower's book on Castle Howard pictures.

CLOUET, JEAN, (or CLOET,) the elder, a Flemish painter of historical subjects and portraits, was employed by the Duke of Burgundy, and was living at Brussels in 1475. He died about 1490. There is no proof of his having visited France, much less of his having settled at Tours between the years 1475 and 1485, as has been asserted. He was an artist of great talent, and may be included among the celebrated miniature painters of his time.

CLOUET, JEAN, the younger, was a painter of Flemish origin who established himself in France, probably at Tours, prior to the accession of Francis I. It appears highly probable that his father was the Jean Clouet who was painter to the Duke of Burgundy. He himself became court painter to Francis I., and his name occurs in that capacity as early as 1518. He is supposed to have been born about 1485. In the documents in which reference is made to him he is called *Jehan, Jehannot*, and *Jehannet*. Besides the office of court painter he held that of 'valet-de-chambre.' There is much uncertainty about his works, but the following are generally attributed to him: a small painting of Francis I. in armour, in the Uffizi at Florence; a full-length figure of Eleanor of Spain, wife of Francis I., at Hampton Court; and a picture of Margaret of Valois, in the Royal Institution at Liverpool. If these are correctly assigned to him, it would appear that his pictures were distinguished from those of his son by sharper outline, and by a more antique rendering. He died in 1541, in all probability in Paris.

CLOUET, PETRUS, (also CLOWET, CLOUWET, or CLOVET,) a Flemish engraver, was born at Antwerp in 1606, and died there in 1670. After having learnt the rudiments of the art in his native city, he went to Italy, and at Rome became a pupil of Spierre, and Bloemaert. On his return to Antwerp, he engraved several portraits and subjects after Rubens. They are executed with the graver in a firm, clear manner, resembling the style of Pontius, but are not equal to the works of that master. His plates, particularly those after Rubens, are considerably esteemed. We have the following by him:

PORTRAITS.

Pietro Aretino.
Thomas à Kempis.
Ferdinando Cortes.
William Cavendish, Duke of Newcastle; *after Diepenbeeck.*
Christoffel van der Lanen, painter; *after Van Dyck.*
Theodorus Rogiers, Goldsmith; *after the same.*
Anne Wake, Countess of Sussex holding a Fan of Feathers; *after the same.*
Henry Rich, Earl of Holland; *after the same.*
Some of the Plenipotentiaries at the Congress of Munster; *after Van Hulle.*

SUBJECTS FROM VARIOUS MASTERS.

The Descent from the Cross; *after Rubens.*
The Death of St. Anthony; *after the same;* fine and scarce.
St. Michael discomfiting the Evil Spirit; *after the same.*
The Epitaph of Rubens, with Accessories.
Several gallant Figures in a Garden; called *The Garden of Love.* The first impressions are with Flemish verses; fine and scarce. Those with the address of *C. van Merlin* are retouched, and very inferior.
A large Landscape, representing Winter, with the Snow falling, and a Stable with Cows; belonging to a set of six landscapes, of which five are engraved by *Bolswert.*
The Virgin suckling the Infant Jesus; *after Van Dyck,* who has etched the same subject.
A Company of Cavaliers and Ladies at Table, said to be the Family of the Duke of Newcastle; *after Diepenbeeck.*

CLOVIO, GIORGIO GIULIO, (called MACEDO,) was an extraordinary artist, who was born at Grizane in Croatia in 1498. After learning the rudiments of drawing in a convent of his own country, he went to Rome, where he was patronized by Cardinal Grimani. In the years 1516 to 1519 Clovio executed for him several excellent pen-and-ink designs for medals and seals; thereby acquiring the habit of designing small figures, which he executed with a taste, accuracy, and firmness that gave grandeur to miniature. He entered the school of Giulio Romano, and devoted himself entirely to miniature painting,—a branch of art which he ennobled by his inimitable talent, and in which he acquired a reputation that ranks him with the great, at a period which immediately succeeded the most distinguished epoch of Roman excellence. In his design of the figure, extraordinary as it may appear, he evinces something of the greatness of the Roman school, and of Michelangelo, whose works and those of Raphael he especially studied, and the naturalist will find every insect delineated with astonishing correctness, although on so diminutive a scale as to require the use of a magnifier. His works were executed solely for the sovereigns and princes of his time, in whose libraries were found books embellished with his miniatures, painted with extraordinary force and beauty of colouring, with the most correct design. The most extraordinary work of Clovio is the procession of Corpus Domini, at Rome, painted in twenty-six pictures, which occupied the artist during nine years. The rich covers to this masterpiece were executed by Benvenuto Cellini. At Milan, the Cistercians possess a picture by Clovio of the 'Descent from the Cross,' which breathes all the spirit of the golden age of Roman art. He died at Rome in 1578. His cognomen *Macedo*, or *Macedone*, was given him, it is supposed, because his ancestors were of Macedonia. His works are so incredibly numerous that their description would fill a large volume; we therefore give only a short list of some of his principal productions:

Florence.	*Pitti Pal.*	Deposition, signed JULIUS MACEDO FA.
London.	*Soane Coll.*	The Epistle of St. Paul to the Romans.
"	*British Mus.* (*Grenville Collection.*)	The Victories of the Emperor Charles V. (*Twelve miniatures painted for Philip II., King of Spain, formerly in the Escorial.*)

Naples. *Royal Coll.* The Book of Our Lady, with the rich and precious covers of Benvenuto Cellini.
" " A Latin Missal, with numerous pictures (*painted for Cardinal Farnese*). 1546.
Paris. *Louvre.* A Latin Psalter, with many beautiful miniatures (*executed for Pope Paul III.*). 1542.
Rome. *Vatican Lib.* Dante's Divina Commedia.

In many of his illustrations of Choral, Mass, and Prayer-Books, and in the execution of small portraits for lockets, he was assisted by his pupils, amongst whom were Bartolommeo Torri, Bernardino Buontalenti, and Marco Du Vall.

CLOWES, BUTLER, a mezzotint engraver, who worked in the latter half of the 18th century, and died in 1782. He engraved from his own designs, and also after Heemskerk, Stubbs, and others.

CLOWET. See CLOUET.

COBERGHER. See KOEBERGER.

COBLENT, HERMANN, (or COBLENTZ,) was a Flemish engraver, who flourished from about 1570 to 1590. He was a pupil of Hans Collaert, whose works Coblent's plates so much resemble in their neat and finished manner that they are often confounded with them. Coblent marked his plates with a cipher composed of *H. C. F.*

We have by him:

The Four Evangelists; four plates.
Lucretia under an Arch.
A set of the Heathen Deities, single figures under Arches.
A Man seated at a Table, and a Woman behind him.

COBO Y GUZMAN, JOSEF, a Spanish historical painter, was born in 1666, at Jaen, where he learned to paint from Valois. He settled at Cordova, where he died in 1746. Some paintings by him are in the churches of that town, and are tastefully executed in the style of Sebastian Martinez, by whom Valois was instructed.

COCCAPANI, SIGISMONDO, an Italian painter, who was born at Florence in 1585. He at first studied literature and mathematics, but abandoned them for painting, and became a scholar of Cigoli. In 1610 he went to Italy, and after his return home gained considerable reputation both as a painter and an architect. He died in 1642.

COCCETTI, PIETRO PAOLO, was a native of Italy, who flourished about the year 1725. He engraved some plates of architectural subjects, which are executed in a slight, indifferent style.

COCCHI, POMPEO, was a painter who lived in the early part of the 16th century. In the cathedral of Perugia is a 'Virgin and Child' by him with the date '*Anno* M.D. XXV.' (? 1527). No certain information exists with respect to his birth or death.

COCHEREAU, LÉON MATHIEU, was a French painter, born at Montigny-le-Gannelon near Châteaudun in 1793. He was a pupil of David, of the interior of whose studio he has left us a painting which now hangs in the Louvre. He died on the coast of Africa in 1817, when returning from Greece with his uncle, Pierre Prévost, the painter of panoramas.

COCHET, AUGUSTINE, a French painter, born at St. Omer in 1788. She was a pupil of Chéry, and devoted herself chiefly to genre subjects and portraits. She died in Paris in 1832.

COCHET, JOSEPH ANTOINE. See COGET.

COCHIN, CHARLES NICOLAS, the elder, a French line-engraver, was born in Paris in 1688. His father, Charles Cochin, was a painter, and Charles Nicolas followed the same profession until he was twenty-two years of age, when he abandoned painting and devoted himself entirely to engraving. In 1731 he became an Academician, and on the occasion of his reception engraved the portraits of Jacques Sarrazin and Eustache Le Sueur. He then turned his attention to the fancy subjects of Watteau, Lancret, and Chardin, after whom he executed several fine works. He also assisted his son, Charles Nicolas Cochin, with the plates of the ceremonies at the marriage of the Dauphin with the Infanta of Spain in 1745. He died in Paris in 1754, having engraved about one hundred plates, among which are many vignettes for the 'Virgil' of 1742 and other books. The undermentioned are his best works:

La Mariée de Village; *after Watteau.*
Décoration du Bal paré; *after C. N. Cochin, fils.* 1745.
Décoration du Bal masqué; *after the same.* 1745.
Décoration et Dessein du Jeu tenu par le Roy et la Reine, 1747; *after the same.*
Le Jeu du Pied-de-bœuf; *after De Troy.*
Le Jeu de Colin-Maillard; *after Lancret.*
Fuyez Iris; *after the same.*
L'Amant sans gêne; *after the same.*
La Blanchisseuse: La Fontaine; *after Chardin.*
L'Écureuse: Le Garçon Cabaretier; *after the same.*
The Funeral of the Queen of Sardinia, 1735; *after Perault and Slodtz.*

LOUISE MAGDELEINE HORTEMELS, the wife of Cochin, likewise practised engraving. She was born in Paris in 1686, and married in 1713. Among the plates which she executed two of the best are 'La Charmante Catin' and 'Le Chanteur de Cantiques,' which form part of the set of the 'Charges des Rues de Paris,' designed by her son. She also completed his large plate of the 'Feu d'artifice' at Rome, which greeted the birth of the Dauphin in 1729, and often assisted him in other works. She died in Paris in 1767.

Further details respecting Cochin and his works are to be found in MM. Portalis and Béraldi's 'Graveurs du dix-huitième siècle,' i. 492-502.

R.E.G.

COCHIN, CHARLES NICOLAS, the younger, an eminent French line-engraver, and the most celebrated of the artists of this family, was the son and pupil of the preceding. He was born in Paris in 1715, and produced his first engraving, a 'St. Joseph,' in 1727, and his first essay in etching, 'The Flight into Egypt,' in 1730. In 1735 appeared his plate after Pannini of the 'Feu d'artifice' with which the Cardinal de Polignac celebrated at Rome the birth of the Dauphin in 1729, and in 1736 that of the Illumination and Fireworks with which the Duke of Orleans entertained the Dauphin at Meudon in 1735. These plates, together with that of the 'Décoration de l'Illumination et Feu d'artifice' at Versailles on the occasion of the marriage of Madame Première with the Infant Don Philip, revealed the talent which Cochin possessed, and secured his admission into the Academy in 1741. Besides engraving, he made many drawings for vignettes, among which may be noted the illustrations to the Abbé Desfontaines' translation of Virgil, published in 1742, to the works of Rousseau, 1743, and to those of Boileau, 1746. In 1745 the marriage of the Dauphin gave Cochin another opportunity for the display of his wonderful skill in the representation of vast crowds in motion, nowhere seen to greater advantage than in his famous drawing of the 'Bal masqué' at Versailles, which is still preserved in the Louvre.

This and the 'Bal paré' were engraved by his father. Not many months elapsed before he was called upon to commemorate the Funeral and Interment of the same Spanish Princess, in 1746. About this time the vignettes engraved by Cochin became fewer, for he had become a courtier, and at the close of 1749 he was chosen to accompany to Italy the Marquis of Marigny, the brother of Madame de Pompadour. On his return in 1751 the order of St. Michael was bestowed upon him, and he was received as an Academician without having executed the usual trial work. In 1752 he succeeded Coypel as Keeper of the King's Drawings, and in 1758 he published his 'Voyage d'Italie.' From this time forth Cochin's labours were devoted chiefly to works connected with the court, such as the 'Medallic History of the Reign of Louis XV.,' the etchings of the Ports of France after Joseph Vernet, which were completed by Le Bas, and the 'Parade' and book-plate of Madame de Pompadour, whom he assisted in her etchings. In 1764 he designed and engraved an allegorical cartouche, representing the sun in an eclipse, to contain verses by Favart upon the convalescence of the favourite, but she had a relapse, and died a few days later. The plate was then suppressed, and proofs from it are very rare. He also wrote several works on the fine arts. There were, moreover, but few celebrities of the period in France whose portraits he did not draw in pencil or in crayons, with much skilful delineation of character, and some of which he himself engraved. Cochin died in Paris in 1790, after having exercised for nearly forty years no inconsiderable influence upon art, for the Marquis of Marigny seldom took any important step without first coming to him for advice, which was always conscientiously given.

The 'Catalogue de l'Œuvre de C. N. Cochin fils' was published by C. A. Jombert in 1780. MM. Portalis and Béraldi have given a full account of Cochin's life and works in their 'Graveurs du dix-huitième siècle,' i. 503-570, and many interesting details of the earlier years of his life are to be found in his own 'Memoires,' published by M. Henry in 1880. The following are the principal portraits etched or engraved by him:

Louis XV. (Schola Martis), an allegory. 1770.
Louis XV., a medallion in profile.
The Comte de Caylus. 1752.
Joachim Gras, Treasurer of France. 1753.
The Duke of La Vallière. 1757.
The Marquis of Vandières, afterwards Marquis of Marigny; two plates. 1752, 1757.
Jean Restout, painter. R.E.G.

COCHIN, Jacques Nicolas. See Tardieu.

COCHIN, Nicolas, called the Elder, a French draughtsman and engraver, was the son of a painter named Noel Cochin. He was born at Troyes in 1610, and about 1635 went to Paris, where he died in 1686. He often imitated and copied Callot, but chose for his model De la Belle, some of whose drawings he engraved. Like these two artists he excelled in small figures, which he grouped and delineated with life-like animation. His specialty was topography, including battles, sieges, and encampments. He engraved several hundred subjects, the most important of which are those which he executed for the 'Glorieuses Conquêtes de Louis le Grand,' called the 'Grand Beaulieu,' published between the years 1676 and 1694. The best of these plates is that of the 'Siege of Arras,' engraved on sixteen plates by Cochin and Frosne.

Nicolas Cochin is the best of the engravers whom Troyes has produced. His drawing is firm, and his engraving fine and delicate. His plates are marked with his name in full, or with his initials only, or with a monogram. M. Corrard de Breban has given in his 'Graveurs Troyens,' 1868, a list of Cochin's works, among which the following are the best:

The Life of the Virgin; *after Albrecht Dürer;* 18 plates.
The Marriage in Cana; *after Paolo Veronese.*
The Miracle of the Loaves; *after Devos.*
The Parable of the Prodigal Son; *after Audran;* 4 plates.
Christ bearing the Cross; *after Callot.*
The Ascension of the Virgin; *after the same.*
The Passion; 12 plates.
The Conversion of St. Paul.
The Procession of St. Geneviève in 1652; extremely curious.
The Entry of Louis XIV. and his Queen into Paris in 1660; an enormous work composed of several plates.
The Entry of the Queen of Sweden. 1658.
The Fair of Guibray; *after F. Chauvel.* 1658.
Portrait of Boutmie, the goldsmith; rare and highly esteemed.
View of Tournay; *after Van der Meulen*; 2 sheets. R.E.G

COCHIN, Noel, a painter, draughtsman, and engraver, born at Troyes in 1622, was the half-brother of Nicolas Cochin. He studied painting at Rome, devoting his attention especially to landscapes, and was working in Paris in 1667. About 1670 he went to Venice, and never left that city until his death, which took place in 1695. M. Corrard de Breban has pointed out in his 'Graveurs Troyens' that there has hitherto been a great confusion between the engravings of the two brothers, owing to their initials having been the same, but that they may easily be distinguished by the vast difference in talent which exists between them, the work of Noel Cochin being below mediocrity. He signed his plates sometimes with the initials *N. C.*, sometimes with his name preceded by Noel, Natalis, or Noé. Twenty-three of the plates of the 'Tabulæ selectæ et explicatæ,' published by Catherine Patin at Padua in 1691, are signed with the name of Cochin, but with variable initials. Thirteen of these, bearing the initials *N. R.*, are probably the work of Nicolas Robert, the son of Noel Cochin. The remaining ten are by Noel Cochin, as are also the following plates:

The Marriage in Cana; *after Andrea Vicentino;* signed *Natal. Cochin.*
View of Paris; 4 sheets. 1669.
The Cries of Paris; 8 plates. R.E.G.

COCHRAN, William, born at Strathearn in Clydesdale, in 1738, received his first instruction at the Academy of Painting at Glasgow, founded by the two celebrated printers, Robert and Andrew Foulis. About 1761 he went to Italy and studied under Gavin Hamilton, and on his return to Glasgow about 1766 he practised portrait painting both in oil and miniature. Some pieces from fable, executed by him when at Rome, are to be found in Glasgow. He was a modest artist, and never exhibited his works, nor put his name to them. He died at Glasgow in 1785, and was buried in the cathedral, where a monument was erected to his memory.

COCK, Frans de. See De Cock.

COCK, Hieronimus, (or Kock,) a Flemish painter and engraver, was born at Antwerp in 1510, and died there in 1570. He was admitted

into the Guild of St. Luke in 1545 as a painter, but he soon after abandoned painting, and applied himself to engraving and the business of a print-seller. In the Belvedere at Vienna, there is a painting of an ideal view of Rome by him. When at Rome, where he stayed some time, he became acquainted with Vasari, whom he assisted in the execution of the biographies of the Dutch engravers. We have several plates by him after his brother Matthys, Peeter Brueghel, Jerom Bosch, L. Lombard, and Frans Floris; they are executed in a slight manner, and without much effect. He sometimes marked his plates *H. Cock fecit*; and sometimes with this device:

The following are his principal works:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Francis II., King of France and Scotland.
Mary, Queen of Scotland and France.
Gustavus, King of Sweden.
Soliman, Emperor of the Turks.
Camelia, Daughter of the Emperor.
Six Portraits on one sheet; of Guido Cavalcanti, Dante, Boccaccio, Petrarch, Politian, and Ficinus.
A set of twenty-four Portraits of Flemish painters, with Latin verses by Lampsonius. They are mostly marked *I. H. W.*, for *Wierix, the publisher;* and are entitled, *Pictorum aliquot celebrium Germaniæ inferioris Effigies, &c.* 1572.
The Funeral Pomp of Charles V., large frieze; *Hieronimus Cock invent.* 1559.
Twelve Plates; entitled *Divi Caroli V., ex multis præcipue Victoriarum imagines. Hieronymus Coccius Pictor Antw.* 1556.
Moses with the Tables of the Law; *H. Cock inv. et exc.*
St. Christopher with the Infant Jesus on his shoulders.

SUBJECTS AFTER VARIOUS FLEMISH MASTERS.

A set of fifteen Landscapes; *after Matthys Cock.*
A large Landscape, with the Feast of St. George; *after the same.*
Samson and Delilah; *after Marten Heemskerk.*
Daniel in the Lions' Den; *after the same.*
A set of eight Female Figures, six from the Old Testament, Jael, Ruth, Abigail, Judith, Esther, and Susannah; and the Virgin Mary, and Mary Magdalene; *after the same.*
An Allegory, Fraud and Avarice; *after the same.*
Infant Bacchanalians dancing; *after the same.*
The Resurrection; *after Peeter Brueghel, the elder.*
The Temptation of St. Anthony; *after the same.*
The Temptation of St. James; *after the same.* 1565.
The Last Judgment; *after the same.*
The Laboratory of an Alchemist; *after the same.*
The Dispute between the Fat and the Lean; *after the same.*
A set of twelve Landscapes with subjects from the Bible; *after the same.*
A grotesque subject of the great Fish devouring the little ones; a whimsical composition; *after Jerom Bosch.*
The Temptation of St. Anthony; *after the same.*
St. Martin in a Boat, surrounded by Devils; *after the same.*
An Incantation; *after the same.* 1561.
Shrove Tuesday; a Woman making Pancakes. 1567.

COCK, JAN CLAUS DE. See DE COCK.

COCK, MATTHYS, (or KOCK), the brother of Hieronimus Cock, was born at Antwerp about the year 1500 or 1505. He was one of the early Flemish painters of landscapes, and one of the first of his countrymen who reformed the art from the stiff Gothic style that existed before. Several of his landscapes were engraved by his brother Hieronimus, and possess considerable merit for the time at which they were executed. The 'Tower of Babel,' by him, is in the Belvedere, Vienna. He died in 1552.

COCK, PIETER. See KOECK.

COCKBURN, Major-General JAMES PATTISON, an officer of the Artillery, who was born in 1778, is known as the author of several books of travel which he illustrated: 'A Voyage to Cadiz and Gibraltar,' with 30 coloured plates, published in 1815; 'Swiss Scenery,' with 62 plates, in 1820; 'The Route of the Simplon,' in 1822; 'The Valley of Aosta,' in 1823; and 'Pompeii Illustrated,' in folio, in 1827. He died at Woolwich in 1847.

COCKE, HENRY, a decorative painter and a pupil of Salvator Rosa in Italy, where he spent some time when a young man, worked in England about the middle of the 17th century. He was employed by William III. to repair some of the paintings in the Royal Palaces. He painted the choir of New College Chapel, Oxford, and the staircase at Ranelagh House.

COCKELS, JOSEPH, a painter of hunting subjects, was born in Brussels in 1786, and died in Bavaria in 1851.

COCKQ, PAUL JOSEPH DE. See DE COCKQ.

COCKSON, THOMAS, was an English engraver, who flourished from about 1610 to 1630. He engraved several portraits in a neat but stiff style. His plates are sometimes marked with the cipher

We have by him the following portraits, &c.:

King James I. sitting in Parliament.
King Charles I. in like manner.
The Princess Elizabeth, daughter of James I.
Louis XIII., King of France.
Marie de Médicis.
Matthias, Emperor of Germany.
Demetrius, Emperor of Russia.
Henry of Bourbon, Prince of Condé.
Concini, Marquis of Ancre.
Charles, Earl of Nottingham.
Francis White, Bishop of Norwich.
Samuel Daniel. 1609.
T. Coryat.
The Revels of Christendom.

COCLERS, JAN BAPTIST, a Dutch painter of portraits and historical subjects, was born at Maestricht in 1692. He was the son and pupil of Philip Coclers, and worked for a time at Rome with Servandoni. After his return he established himself at Liége, and died, wealthy and honoured, in 1762. Some of his works exist at Liége, but they possess no great merit.

His daughter, MARIA LAMBERTINE, engraved some plates in the style of Adriaan van Ostade.

COCLERS, LOUIS BERNARD, was born at Maestricht in 1740. He was instructed by his father, Jan Baptist Coclers. He passed three years in Italy, and after his return he painted portraits and cabinet pieces, in the manner of Mieris, Metsu, and Schalken at Maestricht, Nimeguen, Dordrecht, and Leyden, where he settled in 1769. Compromised politically, he left Holland in 1787, and went to Paris, where he remained several years. He again returned and resided at Amsterdam, where he painted portraits and cabinet pictures, which he exhibited from the year 1808 to 1813. One of his pictures is in the Museum of that city. He died at Liége in 1817. He was also a print-seller, and engraved 166 plates; they are signed with the ciphers, or his initials.

Among his best plates may be mentioned:

An Old Woman with an Owl; *after F. Hals.*
A Dutch Gentleman reading and smoking.

COCLERS, PHILIP, a Dutch painter, who flourished at Maestricht during the latter part of the 17th century. He studied in Italy, and on his return to his native land was appointed painter to Joseph Clement of Bavaria, Prince-Bishop of Liége. He was a skilful portrait painter, and died early in the 18th century, at the age of 76.

COCX, GONZALVE, (or COQUES, GONZALES,) was born at Antwerp in 1614. He received his elementary instruction from Peeter Brueghel III., as whose pupil he entered the Guild of St. Luke in 1627; he then studied under David Ryckaert the elder (whose daughter, Catharina, he married in 1643), but he owed the fame which he afterwards acquired to the excellent disposition with which nature had favoured him. He was made a master of the Guild in 1640-41; and in 1665-66, and again in 1680-81, he was its Dean. In 1671 the Count de Monterey, Governor-General of the Low Countries, appointed him his official painter. His first subjects were conversations and gallant assemblies; but the extraordinary reputation Van Dyck had acquired by his admirable portraits, inspired him with the ambition of distinguishing himself in like manner, though on a different scale. He painted portraits of a small size, and endeavoured to give them the correctness and simple character of nature which we admire in the portraits of Van Dyck. His success was equal to his merit. His single heads, and his groups of family portraits, were esteemed superior to those of every artist of his time, Van Dyck alone excepted. He was employed by the principal potentates of his day, among whom were Charles I., the Archduke Leopold, and the Prince of Orange. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the length of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Van Dyck. Hence he is sometimes called the 'Little Van Dyck.' The heads and hands are drawn with the utmost correctness; his colouring has the freshness, and his draperies the ease, that we admire in the works of that master. In regarding them, we lose sight of the scale on which they are drawn, and they assume the size of life. He was peculiarly happy in the composition and arrangement of his family groups, and the accessories which accompany them. Cocx died at Antwerp in 1684. His compositions are few in number, and are extremely valuable: there are but 46 described in Smith's 'Catalogue raisonné,' vol. 4 and Suppl. It is supposed that as he was wealthy, he painted more for pleasure than for profit; but of this there is no proof. He painted landscapes skilfully, and dogs and other animals with much success. Among his principal works are:

Antwerp.	*Museum.*	Portrait of a Lady.
Berlin.	*Museum.*	Portrait of Cornelis de Bie, the writer on art.
Cassel.	*Gallery.*	Philosopher and his Wife. 1640.
,,	,,	Family group.
Darmstadt.	*Gallery.*	Portrait of a Man.
,,	,,	Portrait of a Lady.
Dresden.	*Gallery.*	Family Portrait.
Hague.	*Gallery.*	Interior of a Picture Gallery. (*The figures and accessories are by Cocx. The paintings, forty-four in number, are by contemporary artists, several of whom have signed their work.*)
London.	*Nat. Gal.*	Family Portraits. (Party in a garden.)
,,	,,	Portrait of a Lady.
Paris.	*Louvre.*	The Artist and his Family.
Petersburg.	*Hermitage.*	Portrait of a Man.

COCXIE, MICHIEL VAN. See COXIE.

CODA, BARTOLOMMEO, (or CODI,) flourished about the year 1543. He was called DA RIMINI, as was also his elder brother FRANCESCO, who painted in 1533. He was instructed in the art by his father, Benedetto, whom he surpassed. In the church of San Rocco at Pesaro, is a fine picture by this master, bearing the above date; which Lanzi says in every respect bears the character of the golden age of the art. It represents the Virgin and Infant enthroned, with a Choir of beautiful Cherubs, and with St. Roch and St. Sebastian.

CODA, BENEDETTO, (or CODI,) was a native of Ferrara, born about the year 1460, and was a disciple of GIOVALMI BELLINI. According to Lanzi he resided chiefly at Rimini, where he painted some pictures for the churches, which prove him to have been an able artist. His principal works are, the 'Marriage of the Virgin with St. Joseph,' in the cathedral at Rimini; and the 'Rosary,' in the church of the Dominicans. He died about the year 1520.

CODAGORA. See VIVIANI, ANTONIO.

CODDE, LUCAS, (CODDEN, or CODDEMAN,) of Antwerp, is mentioned as designing some cartoons for glass-painting in the church of St. Catharine, at Breda; and a portrait by him of Philip the Good, Duke of Burgundy, bears the inscription 'oud 42 jaren.' If this date refers to the Duke, the picture must have been painted about 1438. Codde is mentioned as a painter as early as 1426; and his name is the second inscribed in the register of the Guild of St. Luke, of which he was a master in 1453, and dean in 1455, 1457, 1460, and 1464. He died in 1469. He belonged to a family of artists; his brother Jan is mentioned as a carver in 1450; another brother, Willem, was a sculptor; and a brother-in-law, Willem Coeman, was a painter.

CODDE, PIETER, the son of Marten Codde, was born in 1610, married in 1637 at Amsterdam, and was probably dead in 1666. He executed genre pictures in the style of Palamedes. His paintings are distinguished for the liveliness of their composition and the fineness of their colouring. He painted figures in Dirk van Delen's interiors. KAREL CODDE, who was a native of the Hague, and died in 1698, was probably his son. He imitated the manner of Both and Berchem, and painted his figures in the style of Terburg with much taste and finish. Pieter Codde's best works are:

Berlin.	*Museum.*	Preparation for the Carnival.
Dorpat.	*Sivers Coll.*	The Dancing Lesson. 1627.
Hague.	*Gallery.*	The Ball. 1636.
,,	,,	Backgammon Players.
Vienna.	*Gsell Coll.*	The Evening Party. 1633.
,,	,,	Soldiers playing at Dice.

CODE, MARY. See BENWELL.

CODI. See CODA.

CODORÉ, OLIVIER, a French engraver, was the author of the plates which accompanied the 'Entrée de Charles IX. à Paris,' 1572. They are executed with much facility, but display no great artistic talent.

COECK, PIETER. See KOECK.

COELENBIER, JAN, a Dutch landscape painter

who flourished in the 17th century, was a native of Utrecht. He became a pupil of Van Goyen, whose works he imitated so closely that they passed for the originals. He was received into the Guild of St. Luke at Haarlem in 1632, and was still living in 1671.

COELLO, Alonso Sanchez. See Sanchez Coello.

COELLO, Claudio, was of Portuguese parents, but was born at Madrid about 1621. He was there instructed in the art by Francisco Rizi, and executed while yet in that school an altar-piece for San Placido at Madrid. His acquaintance with the court painter, Juan Careño, procured him the permission to visit the royal collection, where he made his greatest advance by studying the works of Titian, Rubens, and Van Dyck. His friendship with Josef Donoso, under whom he studied at Rome, was not less advantageous for him. In conjunction with that artist he painted frescoes at Madrid and Toledo, and executed the Triumphal Arch for the entrance of the Queen, Maria Louisa of Orleans. By these paintings he became well known, and was employed by the Archbishop of Saragossa in 1683. He was made painter to Philip IV., by whom he was employed in the Escorial. Coello never travelled out of Spain, and his extraordinary talents are only known in that country. He was the last Spanish painter of eminence, as from the time that Luca Giordano was summoned to Spain, the art sank gradually to its decay. Many excellent specimens of his ability are to be seen in the churches and convents at Madrid, Saragossa, and Salamanca. But his principal work is the famous altar-piece in the sacristy of San Lorenzo, in the Escorial, representing the 'Adoration of the Miraculous Host.' It is an immense composition, and occupied the painter seven years. In the crowd of personages that form the procession, are no less than fifty portraits, including those of the king and the principal persons of the court; it is painted with the utmost precision, yet in a bold and masterly style, and there is a majestic solemnity in the arrangement of the whole, which suits well to the grandeur of the subject. It is a very extraordinary performance, and holds its place even by the side of the works of Titian and Rubens. The preference which was given to Luca Giordano, who came to Madrid in 1692, in painting the grand staircase in the Escorial, mortified Coello so much that he died of vexation at Madrid in 1693.

Coello etched three plates, viz.:—'Christ on the Cross, with the Virgin, St. Augustine, and St. Monica,' and the portraits of Charles II. and his Mother. He was the instructor of Sebastian Muñoz and Teodoro Ardmans.

The following is a list of his best paintings:

Buda-Pesth.	*Gallery.*	St. Joseph with the Virgin and Child.
Madrid.	*S. Placido.*	An altar-piece.
"	*Palace.*	Cartoons, representing the Fable of Cupid and Psyche, painted by Ant. Palomino.
"	*Museum.*	Assumption of the Virgin. (*Two.*)
"	"	Portrait of Charles II. of Spain.
"	"	St. Rosa of Lima.
"	"	The Apotheosis of St. Augustin.
Munich.	*Gallery.*	St. Peter of Alcantara.
Petersburg.	*Hermitage.*	His own Portrait.
"	"	The Magdalen.
Saragossa.	*Augustinian Church.*	The frescoes in the cupola.
Toledo.	*Escorial.*	The Adoration of the Host. (*His chef-d'œuvre.*)

COELLO, Isabel Sanchez. See Sanchez Coello.

COELMANS, Jacob, a Flemish engraver, born at Antwerp about the year 1670. He was a pupil of Cornelis Vermeulen. After engraving some plates in his native city, he was engaged by Boyer d'Aguilles to undertake the plates for the pictures of his collection. They consisted of one hundred and eighteen prints, and form the principal works of this artist, of which the following are the most esteemed:

PORTRAITS.

Olympia Maldachini, niece of Innocent X.; *after Giuseppe Cesari.*
Paolo Veronese, a Bust; *after a picture by himself.*
Vincent Boyer, seigneur d'Aguilles; *after Le Grand.*
Jean Baptiste Boyer; *after Hyacinthe Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John embracing the Infant Jesus; *after Parmigiano.*
The Meeting of Jacob and Rachel; *after Michelangelo da Caravaggio.*
Laban giving Rachel to Jacob; *after the same.*
Jacob's Departure from Laban; *after B. Castiglione.*
A Company of Musicians, Dancers, &c.; *after the same.*
Diana and Actæon; *after Otto van Veen.*
A Satyr drinking, with a Nymph and a Cupid; *after N. Poussin.*
The Martyrdom of St. Bartholomew; *after S. Bourdon.*
Mount Parnassus, with Minerva and Mercury; *after Le Sueur.*
The Flight into Egypt; *after Pujet.*
The Murder of the Innocents; *after Claude Spierre.*
The Head of the Virgin; *after Seb. Barras.*

CÖLN. See Köln.

COENE, Constantinus Fidelio, a painter of history, genre, and landscape, was born in 1780 at Vilvoorden. He first studied under Hendrik van Assche, and in 1809 removed to Amsterdam and became the pupil of Barbiers. He then went to Brussels, and in 1820 was made Professor at the Academy. His picture of 'Rubens receiving from Charles I. the sword with which he had been knighted' gained for him the grand prize at Ghent, and is now in the Museum of that city. His 'Soldier returning from the Battle of Waterloo' also gained him much praise. He died at Brussels in 1841.

COENE, Jean Henri de. See De Coene.

COENRAET, Lawers, who flourished about the year 1690, engraved some of the portraits for the collection of Cardinals published by Rossi. They are very indifferent performances.

COENTGEN, Georg Joseph, a painter and engraver, was born in 1752 at Mayence. He was a pupil of his father, the engraver Heinrich Hugo Cöntgen, but removed in 1770 to Frankfort-on-the-Main, where he painted and etched portraits and views of local events, and founded a Drawing Institution which still exists, and at which his wife, the flower painter Elisabetha Mund (who was born in 1752, married in 1776, and died in 1788), imparted instruction. He died at that city in 1799.

COFFRE, Benoît, a French painter, who in 1692 gained the 'prix de Rome,' the subject being "Abraham sending away Hagar and Ishmael." He went to Denmark, where he painted the ceilings of the castle of Fredriksborg between the years 1709 and 1717.

COGELS, Joseph Charles, (sometimes called Cogels Marilde,) a landscape and marine painter, was born at Brussels in 1786. He studied at the Academy of Düsseldorf; and, after spending some time in France, returned to Belgium in 1806, and was admitted a member of the Royal Society of

the Fine Arts at Ghent. In 1810 he went to Munich, where he was employed by the King and Queen and the Duke of Leuchtenberg in painting cabinet pictures for their private collections, and for the Gallery at Schleissheim. His paintings, which are principally landscapes, water-falls, and old monuments of his native country, are held in high estimation. In the Ghent Gallery is a view of the St. Salvator Platz, Munich (1819).

He etched also several plates, partly after J. Both, partly from his own designs. In 1817 he was made a member of the Academy at Antwerp. He, however, established himself at Munich, and was an honorary member of the Academy there. He died in 1851, at the Castle of Leitheim near Donauwörth.

COCHET, Jacob Antoon, was an engraver, probably a Fleming, who lived about the year 1650. Le Blanc calls him in error Cochet. By him we have:

Three sovereign Bohemy and punishing Idleness; *after Rubens.*
Portrait of David Beck, the painter; *after himself.*

COCHETTI, Francesco, was born at Bergamo in 1804, and instructed in painting by Diotti di Casalmaggiore. He went afterwards to Rome, where he became a disciple of Camuccini, and studied the works of Raphael. He presided for many years over the Academy of San Luca at Rome, and was the representative of classic art in the early part of the 19th century. He died at Rome in 1875. His best works are as under:

Bergamo.	*Gallery.*	Two Altar-pieces.
"	*Palazzo Marchetti.*	Several Frescoes.
"	*Cathedral.*	Frescoes (*in the cupola*).
Rome.	*Villa Torlonia.*	Scenes from the Life of Alexander.
"	"	The Four Elements.
"	"	The Triumph of Bacchus.
"	"	The Battle of the Amazons.
Porta Maurizio.	*Church.*	The Assumption.
Bergamo.	*Cathedral.*	The Martyrdom.

COGNIET, Léon, was born in Paris in 1794, and studied art under Guérin. In 1817 he obtained the first 'grand prix de Rome,' and painted for some time in that city. He then settled in Paris, and devoted himself to teaching, and to the production of historical works, which earned for him much praise mingled with a certain amount of adverse criticism. He was appointed Professor of Drawing in the Lyceum of Louis le Grand and in the Polytechnic School. He died in Paris in 1880, having been a member of the 'Académie des Beaux Arts' since 1849. The following are his principal works:

Metabus, King of the Volscians, expelled by his subjects (*painted in Rome in* 1823).
Marius in the Ruins of Carthage. 1824.
Numa (*burned, in the Palace of the Conseil d'Etat, during the Commune*).
The Massacre of the Innocents. 1824.
The Charity of St. Stephen (*in the Church of St. Nicolas des Champs, Paris*).
The National Guard marching to join the army in 1792 (*at Versailles*). 1830.
The Battle of Rivoli (*at Versailles*).
The Battle of Lodi (*at Versailles*).
An Angel announcing the Resurrection to the Magdalen (*in the Madeleine, Paris*).
A Scene at the Barricades. 1830.
Tintoretto painting his dead Daughter (*in the Bordeaux Museum*). *One of his best works.* 1843.

In addition to the above, he executed, among other portraits, those of Marshal Maison, Louis Philippe in his youth, and the painter Guérin, and also painted at Versailles, in conjunction with Philippoteaux, Karl Girardet, Vignon, Guyon, and other artists, episodes in the campaign of Egypt.

COGNIET, Marie Amélie, who was born in Paris in 1798, studied under her brother, Léon Cogniet, and exhibited from 1831 to 1845. She painted genre subjects and portraits, and died in Paris in 1869. The Lille Museum contains an 'Interior of a Studio' by her.

COIGNARD, ——, was a French engraver of little note, who worked in London during the early part of the 18th century, chiefly after Kneller. He has left us some indifferent portraits, amongst which are the following:

John Dryden.
Sir Christopher Wren.
George Parker, oculogue.

COIGNET, Gilles. *See* Coignet.

COIGNET, Jules Louis Philippe, a landscape painter, was born in Paris in 1798, and who studied under Bertin. He travelled a good deal in his own country as well as in Italy and the East, and produced a considerable number of views. He holds a middle place between the Idealists and the Realists, and his work is remarkable for the combination of vigour and delicacy in the effects of light and shade, for poetical feeling, for a firm brush, and occasionally for grandeur of conception. His *chef d'œuvre* is 'The Ruins of the Temple of Paestum,' now in the New Pinacothek at Munich. In addition to producing many water-colours and chalk drawings, he wrote a book on landscape painting, and published in 1826 a series of sixty Italian views. He died in Paris in 1860.

COINY, Jacques Joseph, a French line-engraver, was born at Versailles in 1761. He was a pupil of Suvée and of Philippe Le Bas, and in 1788 went to Rome, where he stayed three years. He engraved for the government the 'Battle of Marengo,' after the large picture of Lejeune, exhibited in 1806; but his fame rests chiefly on the plates which he executed after Lefèvre for the 'Lettres d'une Péruvienne' and for 'Manon Lescaut' in the 'Collection Blaisot.' Coiny died in Paris in 1809.

COINY, Joseph, a French line engraver, was the son of Jacques Joseph Coiny. He was born in Paris in 1795, and studied under his father, Gounod, and Bervic. He engraved the 'Creation of Eve' after Michelangelo, Dante Alighieri after Raphael, and the portraits of Michallon after L. Cogniet, and of Raphael from the picture in the Florence Gallery. He died in Paris in 1899.

COLA, Gennaro di, an old Neapolitan painter, was born in 1320. He was the disciple of Maestro Simone, a friend and companion of Giotto, and painted in his style. The principal works remaining of this ancient artist are the altar piece in the church of Santa Maria della Pietà, representing the Mater Dolorosa with the dead Christ, and Angels holding the Instruments of the Passion; and in a chapel of the same church, a 'Penitent Magdalen.' In the tribune of San Giovanni a Carbonara, the 'Annunciation' and the 'Nativity.' In the Chapel of the Crucifix in Sant' Incoronata, at Naples, a 'Coronation of the Queen Johanna and Louis of Tarento,' a weak composition. In the Museum of that city is a 'Conception,' in the manner of a miniature painting. It is distinguished for its warm colouring. Many other works by this painter are mentioned by Dominici. His style, like that of the painters of his time, is laboured and dry, but not without expression. He died in 1370.

COLANDON, D., was a landscape painter who also etched. He is supposed to have been the same person as Collandon who was born at Cannes, and was established in Paris in 1670. He studied under P. F. Mola, his work being for the most part in the style of Genoels. Two plates are known signed with the name D. Colandon. One represents a mountain landscape with two women seated, one of whom is holding a child; and the other is a landscape with a stream introduced, on the right bank of which is a woman with an infant.

COLANTONIO DEL FIORI. See TOMASI, NIC.

COLAS, ALPHONSE, a French historical and portrait painter, was born at Lille in 1818, and studied under Souchon at the school of his native town. He first attracted attention by a large canvas at the Salon of 1849, representing the 'Raising of the Cross.' He was much employed as a decorative painter in French churches, a good specimen of his work in this genre being his paintings in *grisaille* in the cupola of the Eglise de Notre Dame at Roubaix. He held the post of director of the art school of Lille, where he died in 1887. His portrait of Souchon is in the Lille Museum.

COLBENSCHLAG, STEPHEN, (or COLBENIUS,) was a German engraver, who flourished about the year 1610. Brulliot says he was born at Salzburg in 1591; and Nagler, that he died at the age of 92. He resided principally at Rome, where he engraved several plates from the works of the Italian painters; among others are the following:

The Adoration of the Shepherds; *after Domenichino.*
The Taking down from the Cross; *after Annib. Carracci.*

COLCHESTER, WALTER OF. See WALTER.

COLE, B., an engraver of portraits, worked in England in the early part of the 18th century.

COLE, GEORGE, painter, was born in 1808. He was entirely self-taught, and began life at Portsmouth as a painter of portraits and animals. He finally, however, devoted himself to landscape, and settled in London. He first exhibited in 1840, and was afterwards a pretty constant contributor to the Old British Institution, and, later, to the Suffolk Street Exhibitions. He died September 7, 1883.

COLE, GEORGE VICAT, R.A., was born at Portsmouth April 17, 1833, and died at Campden Hill House, Kensington, on April 16, 1893. His father was a successful artist, and in his studio Vicat Cole worked during his early years, making copies of works by Turner, Constable, and Cox. The most important part of his art education, however, was that which he obtained by sketching from nature during the summer months, still under his father's direction, both in England and abroad, and so effective was this, that in 1852, at the age of nineteen, he secured admission to the now extinct British Institution with a picture of 'Ranmore Common,' and to the Society of British Artists in Suffolk Street with drawings of the Wye and Teign, while in the following year he was represented for the first time at the Royal Academy by two pictures, 'Kloster Marienburg' and 'A Sunny View.' In spite of these youthful successes his early years were not without their healthy struggles with difficulties, and he was well content often to dispose of his works for quite insignificant sums. In 1859 he was elected a member of the Royal Society of British Artists, and in 1860 he was awarded a silver medal by the Society for the Encouragement of the Fine Arts for a painting entitled 'Harvest Time.' He was then residing at Abinger in Surrey, but in 1868 he removed to No. 8, Victoria Road, Kensington, and his reputation was so well established that in January 1870 he was elected an Associate of the Royal Academy, which was followed ten years later by his promotion to the full Academicianship. No less than three of the works which finally assured his claim to this distinction were renderings of the Thames, 'A Thames Backwater,' 'The Mist of the Morning, Sonning,' and 'The Silver Thames, near Medmenham,' and thenceforward he devoted himself almost exclusively to the depicting of that river, with the intention of recording its most salient beauties from the source to the sea. Thus in 1881 he exhibited 'Streatley' and 'Wargrave'; in 1882 'The Sources of the Thames' and 'Abingdon'; in 1883 'Windsor Castle'; in 1884 'Oxford from Iffley,' 'Iffley Mill,' 'Mapledurham Lock,' and 'Bisham'; in 1885 'Sinodun Hill from Day's Lock'; in 1886 'Cornfields at Gatehampton,' 'The Thames at Hartswood,' 'Pangbourne,' 'Cookham,' 'Great Marlow'; in 1887 'Streatley from near Cleve Lock'; in 1888 'The Pool of London,' 'Cornfields at Goring,' and 'A Thames Backwater'; in 1890 'Greenwich' and 'The Meeting of the Thames and the Isis at Dorchester'; and in 1892 'Westminster' formed his last exhibit at the Royal Academy, though 'Windsor Castle from a Backwater' was his last completed picture, 'Gravesend' and 'The Nore' being left unfinished at his death. He was typically a lover and painter of English landscapes, and his work was characterized by a straightforward directness of technique, a delicate sense of colour, a keen eye for the picturesque, and a close if not very inspired observation of nature.

M. B.

COLE, HUMPHREY, a goldsmith and engraver connected with the Mint in the Tower, was born about the year 1530 in the north of England. He engraved the Map of Canaan for the second edition of the Bishops' Bible, published in 1572, and is said by Horace Walpole to have also engraved the titlepage containing the portrait of Queen Elizabeth, as well as those of the Earl of Leicester and Lord Burghley, for the first edition of the same Bible, issued in 1568, but these are so far superior to the map in execution as to render the statement extremely doubtful.

COLE, JOHN, an English engraver, flourished about the year 1720. He was much employed by the booksellers, for whom he engraved some portraits and other book-plates; among which is a head of James Puckle, prefixed to his dialogue called 'The Club.' He also engraved several plates of monuments, and a copy from the print by Martin Rota, representing the 'Last Judgment,' after Michelangelo.

COLE, PETER, practised as a portrait painter in the reign of Elizabeth. He was for some time Director of the Mint. He is thought to have been a brother of Humphrey Cole.

COLE, Sir RALPH, Bart., was an amateur who studied under Van Dyck. The date of his birth is not known, but he succeeded to the baronetcy in 1640, and died in 1704. There is at Petworth a portrait of Thomas Wyndham painted by him, which has been mezzotinted by R. Tompson.

COLE, THOMAS, the landscape painter, was born at Bolton-le-Moors, Lancashire, in 1801. His father emigrated whilst his son was only eighteen years of age, in the hope of bettering his fortunes, and established a paper-hanging manufactory at Steubenville in Ohio, and it was while assisting in this

business that the son learnt the rudiments of his art. At length a portrait-painter visited the place where he lived, whose works so awakened Cole's dormant spirit that he left his home suddenly to follow out the object he had so much at heart. Amid many difficulties and much privation, he found his way to Philadelphia, and thence to New York, where he set up his easel in a garret. His talents soon introduced him to the notice of Trumbull and other older brother artists, and likewise to some wealthy patrons; from the former he received professional advice and assistance, and from the latter more substantial encouragement. He subsequently visited Italy and England, and finally settled down in the land which his parents had adopted. He was long known as one of the best landscape painters in the States; we also find his name in the catalogues of our Royal Academy, he having exhibited in the year 1830 a 'View in New Hampshire, United States,' and the 'Tomb of General Brock, Lake Ontario, in Upper Canada;' and in 1831 a 'View in the United States.' He died in 1848, at his residence near the town of Catskill, on the banks of the Hudson. Of Cole's works, the New York Historical Society possesses the 'Course of Empire' (five landscape scenes), his master-piece. His 'Voyage of Life' was formerly in the Taylor-Johnston Collection at New York. The 'Mountain Ford' and 'Kenilworth Castle' were exhibited at Philadelphia in 1876. Cole was the first good landscape painter in America.

COLEMAN, Edward, of Birmingham, painted still-life subjects. He exhibited at the Royal Academy in 1819, 1820, and 1822.

COLEMAN, William, was one of the early wood-engravers. He died in London in 1807.

COLEYER, Evert, (or Colier, or Colyner,) a Dutch painter of still-life and interiors, who was a native of Leyden, flourished from 1673 to 1691. He was dead in 1702. Some of his works are mentioned in the catalogues of Hoet and Terwesten.

COLIBERT, Nicolas, a French painter and engraver, was born in Paris in 1750. He executed in the dotted style some landscapes after Casanova, and about 1782 came to London, where he produced two oval plates of 'Pity' and 'Youth,' and two subjects from 'Evelina.' During the Revolution he returned to Paris and engraved several of Schall's designs for 'Les Amours de Psyché et de Cupidon,' published in 1791, and some illustrations after Monsiau to the poem 'La Mort d'Abel,' published in 1793. Colibert died in London in 1806.

COLIEZ, Adrien Norbert Joseph, a French landscape painter, was born at Valenciennes in 1754, and died in the same town in 1824. He also painted scenery and views of towns.

COLIGNON, François, a French designer and engraver, was born at Nancy about the year 1621. He was a pupil of Callot, and studied the works of Della Bella and Silvestre. He engraved some of the plates of the towns conquered in the reign of Louis XIV., published by Beaulieu. We have also several plates from different masters, and from his own designs. His best works are views of buildings, with small figures, in the style of Callot, which he executed with great spirit and freedom. We have by him, among others, the following prints:

SUBJECTS FROM HIS OWN DESIGNS.

A set of twelve Landscapes.
The Buildings at Rome under Sixtus V.
A View of Malta with its ancient Fortifications.

SUBJECTS AFTER OTHER MASTERS.

The Flight of Attila; *after Raphael.*
The five canonized Saints, St. Gaetano, St. Francis Borgia, St. Philip Benizio, St. Bertrand, and St. Rosa; *after J. B. Gaetano.*
View of Florence; *after S. della Bella.*
Plan of the Castle of Moyen; *after Callot.*

COLIN, a French historical painter and engineer, who became painter to the Duke of Burgundy in 1420. He was an artist in every acceptation of the term, and executed at the castle of Hesdin many undertakings in painting and architecture, as well as curious hydraulic works.

COLIN, of Amiens, a French portrait painter, who flourished in 1482, was commissioned to paint the portrait of Louis XI. His praises were sung by the poets of his time.

COLIN, Adriaan van, a Dutch painter of the 17th century, painted poultry in the manner of D'Hondecoeter.

COLIN, Alexandre Marie, a French painter of historical and genre subjects, was born in Paris in 1798. He was a pupil of Girodet. His religious and historical paintings are characterised by a style based on a careful study of the old masters, while his genre pieces are vigorous and life-like. Amongst these latter may be noticed his 'French Fish-Market' (1832) in the Berlin Gallery, and his 'Gipsies Resting.' Amongst the former may be named a 'Christopher Columbus,' a 'Flight into Egypt,' and an 'Assumption of the Virgin.' He died in 1875.

COLIN, François, who was born at Bordeaux in 1798, studied under Lacour, the elder, and died in his native city in 1864. The Bordeaux Museum has two works by him—a 'Fountain of Love' and 'Crispin Messager.'

COLIN, Jean, a French line-engraver, who flourished in the latter half of the 17th century. He was a native of Rheims, but the dates of his birth and death are unknown. He engraved an 'Assumption' after A. Carracci, an equestrian portrait of Louis XIV. crowned by Victory, and having at his feet a map of Holland, and several other portraits which bear date from 1665 to 1688. Some of his plates are signed, *Collin.*

COLLADO, Juan, a Spanish painter, was a native of Valencia, and a scholar of Richarte. He painted in fresco the dome of the chapel of St. Francis Xavier in the Jesuits' church, and its lateral altar-pieces in oil; and also executed various works for the parish church of Santa Catalina, and other churches of his native city. He died at Valencia in 1767.

COLLAERT, Adriaen, a Flemish designer and engraver, was born at Antwerp, but in what year is not known. After having learnt the principles of the art in his own country, he visited Italy for improvement, where he passed some years. On his return to Flanders, he engraved a great number of plates, executed in a neatly finished style, but with a certain degree of dryness. He died at Antwerp in 1618. His drawing is correct, and his heads expressive. He sometimes marked his plates with the cipher .

The following are his principal productions:

SUBJECTS FROM HIS OWN DESIGNS.

A Man and his Wife, conducted by Death. 1562.
A Man in Armour, to whom a Woman brings a Child, a Dog, and a Cock.
The Four Elements; in four plates.

The Life of Jesus Christ; in thirty-six plates.
Thirty plates of Birds.
One hundred and twenty-five plates of Fishes.
Twenty-four plates; entitled *Florilegium ab Hadriano Collaert cœlatum, &c.*
The Temptation of St. Anthony.
St. Apollonia.

SUBJECTS AFTER VARIOUS MASTERS.

The Twelve Months of the Year; *after Josse De Momper;* the same that Callot has engraved.
The Last Judgment; *after J. Stradan.*
St. Hubert; *after the same.*
Twelve plates of Horses; *after the same.*
A Hunting and Fishing Party; *after the same.*
The Israelitish Women singing the Song of Praise for the Destruction of the Egyptian Host in the Red Sea; *after the same.*
A Woman saving her Child from a Lion; *after the same.*
Twelve Landscapes; *after Hendrik van Cleef.*
A set of Hermitesses; *after M. de Vos;* engraved conjointly with his son *Hans Collaert.*
The Calling of St. Andrew to the Apostleship; *after Barocci.*
The Repose in Egypt; *after H. Goltzius.* 1585.
A set of six plates, called the Annunciations; considered among the best of his works.

COLLAERT, HANS or JAN, the son of Adriaen Collaert, was born at Antwerp about 1540. After being instructed by his father for a while, he followed his example in visiting Italy, where he passed some time. He assisted his father in many of his works, and engraved a great number of plates, dated from 1555 to 1622, which are executed in the style of Adriaen, but with more taste and less stiffness. He died at Antwerp in 1628. He sometimes signed his plates with his name *Hans Collaert fecit*, sometimes with the initials *H. C. F.*, and sometimes with the cipher .

The following are his prints most worthy of notice:

SUBJECTS AFTER HIS OWN DESIGNS.

The Life of St. Francis; in sixteen plates, with grotesque borders.
The Dead Christ in the Lap of the Virgin.
The Last Judgment, surrounded with small subjects of the Life of Christ.
Peace.
Charity.
Ten plates; entitled *Monilium Bullarum inauriumque Icones.* 1581.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *G. A. Z. inv.*
Moses striking the Rock; *after Lambert Lombard;* very fine.
Marcus Curtius throwing himself into the Gulf; *after the same.*
A Satyr pursued by Women; *after J. Stradan.*
Time and Truth; *after the same;* very fine.
Mars and Venus; *after the same.*
The Loves of Mars and Venus; four plates; *after P. Galle.*
The Title to the *Biblia Sacra; after Rubens;* fine.
The Title to the *Kerkelyke Historie; after the same;* fine.
The Title to the *Heylige Vaders Boeck; after the same;* fine.
Twelve plates for a 'Missal;' *after the designs of Rubens.* The subjects are taken from the Lives of Christ and the Virgin.

COLLANDON, D. See COLANDON.

COLLANTES, FRANCISCO, a Spanish painter, was born at Madrid in 1599. He was instructed by Vicente Carducci and painted figures, animals, landscapes, fruit, and flower-pieces, and often united historical subjects with landscapes. His works are executed in a bold and masterly manner, in the style of Rubens, richly coloured, and with very romantic scenery. Of his historical works, the principal are 'St. Jerome,' and a picture of the Resurrection, in the Buen Retiro. He died at Madrid in 1656. There are by him:

Copenhagen.	*Museum.*	St. Jerome.
Madrid.	*Gallery.*	The Vision of Ezekiel.
"	"	St. William of Aquitaine.
"	"	Landscapes (*two*).
"	"	The Burning of Troy.
Munich.	*Pinakothek.*	Landscape.
Paris.	*Louvre.*	Jehovah appearing to Moses in the Burning Bush.

Petersburg. *Hermitage.* St. John the Baptist.

COLLAS, ACHILLE, a French mechanician, was born in Paris in 1795. He was the inventor of the process of engraving in imitation of bas-reliefs and cameos which is known by his name. His principal work is the 'Trésor de Numismatique et de Glyptique,' 22 volumes in folio, published in 1834-1850. He died in Paris in 1859.

COLLE, RAFFAELLINO DAL. See DAL COLLE.

COLLEONI, GIROLAMO, was a native of Bergamo, born, according to Tassi, about the end of the 15th century. Most of the works of this able artist, in his own country, were formerly in the church of Sant' Antonio dell' Ospitale at Bergamo, but were destroyed at the time the church was rebuilt. In the church dedicated to St. Erasmo, at San Borgo Canale near Bergamo, is preserved one of his most esteemed works, painted in 1538. This picture is described by Tassi as one of the most admirable productions of Bergamese art. It represents the Virgin and Infant, with Mary Magdalene, St. John, and St. Erasmus. Lanzi mentions a picture by Colleoni of the 'Marriage of St. Catharine,' in the Carrara Gallery, which was thought by the best judges to be a work of Titian, until the inscription, *Hieronymus Colleo*, 1555, was found on it. Not meeting with the distinction he merited in his own country, and disgusted at the encouragement given to inferior talents of foreign growth, he determined to leave it; but, previous to his departure, Tassi asserts, he painted in one night on the façade of his house a very beautiful horse, and inscribed under it. *Nemo propheta acceptus in patria sua.* He went to Spain, where he met with due encouragement, and was employed in the Escorial.

COLLET, JOHN, known as 'John Collet, senior,' died in London in 1771. He painted portraits.

COLLET, JOHN, an English artist, born in London in 1725, was a scholar of Lambert, the landscape painter. He painted subjects of humour, somewhat in the manner of Hogarth, approaching him only in vulgarity and caricature. In pieces wherein he did not attempt to imitate that genius, and confined himself to simple objects, he showed considerable merit in the representation of the characters and costume of his time. Several of his pictures have been engraved, and there are some etchings by him. He died in 1780. Two water-colour drawings by him are in the South Kensington Museum.

COLLET, LOUIS, was a native of Paris, and flourished about the year 1610. He engraved a set of plates or ornaments for goldsmiths and jewellers, from the designs of Giles Legaré, which are executed with the graver in a very neat style: these were published in 1663.

COLLETTE, ALEXANDRE, a French lithographer, was born at Arras in 1814, and died in 1877.

[*University Galleries, Oxford*

CONVENT THOUGHTS

COLLIER, JOHN, who assumed the name of TIM BOBBIN, was born at Warrington in the early part of the 18th century. He was an eccentric individual—travelling the country, first as a schoolmaster, then as a sign-painter, portrait-painter, and caricaturist, living from hand to mouth. He was also an author, and issued in 1810, 'The Passions humourously delineated,' with 25 coloured plates; a volume of his 'Miscellaneous Works,' with his Life by R. Townley, and with portrait and copper-plates, was published in 1818. He lived to the age of 80, but the dates of his birth and death are uncertain.

COLLIER, MARIAN, an English amateur painter, was the daughter of Professor Huxley. In 1879 she married Mr. John Collier. She painted figure pictures, and occasionally exhibited at the Academy and the Grosvenor Gallery. She died November 18, 1887.

COLLIER, TOM, was born at Glossop, Derbyshire, in 1840. Though he studied for a short time at the Manchester School of Art, he was practically self-taught. In 1861 he was elected a member of the Royal Institute of Painters in Water-Colours, to the exhibitions of which he was a frequent contributor. He sent pictures to the Paris Exhibitions of 1878 and 1889, and on the former occasion was created a Knight of the Legion of Honour. Collier painted landscapes of English scenery, in water-colour, of which three examples are at South Kensington. He painted also in oils, and exhibited at the Royal Academy. He died at Hampstead in 1891.

COLLIER. See MONKSWELL.

COLLIN, RICHARD, a German designer and engraver, was born at Luxemburg in 1627. He went to Rome when young, and became a scholar of his countryman, Sandrart, for whose 'Accademia' he engraved some plates. On his return from Italy he resided at Antwerp and Brussels, where he engraved several portraits and other subjects, in a neat but laboured style. The following are his principal plates:

PORTRAITS.

Jane Bickerton, Duchess of Norfolk.
Sir Godfrey Kneller; for Sandrart's 'Accademia.'
John Zachary Kneller; for the same.
Artus Quellinus, sculptor; *after E. Quellinus.*
Jan Philip van Thielen, flower painter; *after the same.*
Joachim Sandrart. 1679.
Bartolomé Esteban Murillo, painter; *after Murillo.*
Christian Albert, Prince Bishop of Lubeck. 1654.
Anna Adelhildis, wife of the Prince de la Tour et Tassis. 1682.
A set of forty portraits of the Saints of Mount Carmel.

SUBJECTS AFTER VARIOUS MASTERS.

Esther before Ahasuerus; *after Rubens.*
Christ bearing his Cross; *after A. Diepenbeeck.*
St. Arnold; *after the same.*

COLLIN DE VERMONT, HYACINTHE, a French historical painter, was born at Versailles in 1693. He was a grandson of H. Rigaud and a pupil of Jouvenet, and was received into the Academy in 1725, when he painted the 'Birth of Bacchus,' now in the Museum of Tours. Collin de Vermont was one of the twelve painters who in 1727 took part in the competition held in the Gallery of Apollo. He died in Paris in 1761.

COLLINGS, S., a caricaturist and subject painter, flourished in the latter part of the 18th century. He occasionally exhibited at the Royal Academy.

COLLINS, CHARLES, who died in 1744, painted birds, game, and still-life.

COLLINS, CHARLES ALLSTON, a younger son of William Collins, was born at Hampstead in 1828. He first exhibited in 1847, and gave up the art in 1858. Among the chief pictures exhibited by him at the Royal Academy we may mention 'Convent Thoughts' (1851), 'The Devout Childhood of St. Elizabeth of Hungary' (1852), and 'The Good Harvest of 1854' (1855); which is now at South Kensington. He was also an author, and contributed to 'Household Words' and 'All the Year Round,' when the latter was edited by Charles Dickens. He also wrote (in 1863) 'A Cruise upon Wheels,' a clever description of his travels, which met with a deservedly favourable reception, and several novels. He was a younger brother of Wilkie Collins the novelist, and son-in-law of Dickens, for whom he furnished the illustrated title-page of 'Edwin Drood.' His contributions to 'All the Year Round' are amongst the most charming of its papers. He died after a long illness in 1873.

COLLINS, ELIZABETH JOHANNA, flourished about the middle of the 18th century. She made designs for book illustrations.

COLLINS, JACOB, an engraver of portraits and frontispieces for books, worked in the 18th century.

COLLINS, JAMES, flourished about the year 1715. We have some prints by him representing views of buildings, among which is the large plate of Canterbury cathedral.

COLLINS, JOHN, was an English engraver, who flourished about the year 1682. He engraved some very indifferent copies from the grotesque figures published by the Bonnarts at Paris, called Scaramouch and his Company of Comedians. We have also some portraits by him; and the Funeral Procession of George, Duke of Albemarle.

COLLINS, JOHN, flourished in England about 1744. At Hampton Court are a 'Shepherd' and a 'Shepherdess' by him.

COLLINS, RICHARD, a miniature painter, was born in Hampshire in 1755. He was a pupil of Jeremias Meyer. In 1777 he exhibited some portraits at the Royal Academy, and in 1787 became chief miniature and enamel painter to George III. He died in London in 1831.

COLLINS, SAMUEL, a native of Bristol, practised miniature painting at Bath, and there imparted instruction to Ozias Humphrey. About 1762 he removed to Dublin and practised there with success. His death is not recorded.

COLLINS, WILLIAM, who is so well known by the rustic simplicity of his pictures, was born in London in 1788. His father, a native of Wicklow in Ireland, although of literary abilities and a poet, was obliged also to carry on the business of a picture dealer in order to obtain the means to support his family. Amongst other works, he wrote a Life of Morland, who allowed the young painter to visit his studio and to watch him paint, and by examining the works of the two men it will be seen that the early impressions made by the eccentric artist had a decided influence on the art of Collins, although the latter denied that he ever obtained any great advantage in the practical part of his art from the instruction which he received from Morland.

In 1807, after having studied for many years under his father's guidance, he at length obtained admission as a student into the Royal Academy, where he gained a silver medal for drawing from the life in 1809. Even at this early period he began to exhibit at the annual exhibitions, and his

first work was, 'Boys with a Bird's Nest.' In 1812 he lost his father, who died leaving his family in a state of destitution, and wholly dependent on the young artist for means of subsistence. Collins, however, met with generous assistance from his friends. Among his early patrons were Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, Sir Robert Peel, and the Earl of Liverpool. In this year he painted one of his principal pictures of rustic life, 'The Sale of the Pet Lamb.' 'The Burial-place of a Favourite Bird,' exhibited at the same time, and possessing the same qualities of tender pathos and unaffected sentiment, so far advanced Collins in the opinion of his brother artists that in 1814 he was elected an Associate of the Royal Academy.

In 1815 he thought he would try fresh subjects, and accordingly went to Cromer to study the sea and the habits of fishermen. At the Gillott sale in 1872 his large picture of 'Cromer Sands' brought 3600 guineas.

After visiting Norfolk he went to Hastings, and there painted many pictures of coast scenery, enlivened by groups of fisher-boys, boats, &c. In 1818 one of these, a 'Scene on the coast of Norfolk,' was purchased by the Prince Regent, and now hangs in Windsor Castle. This patronage by royalty led to many other commissions, so that the artist rapidly rose to fame and overcame all his pecuniary difficulties.

He had previously been compelled to resort to portrait painting as the only sure means of profit; but now he was able to abandon it entirely, and having in his particular branch of landscape art, as his intimate friend Wilkie told him, the ball at his feet, he had but to paint as he had begun to widen his popularity. In 1820 he became a Royal Academician, giving as a diploma picture 'The Young Anglers,' and for the next sixteen years he was a constant contributor to the exhibitions, sending occasionally five and never less than three pictures. In 1822, whilst on a visit to Scotland, he married Miss Geddes, the sister of Mrs. Carpenter, the portrait painter.

Collins continued to paint numerous pictures of rustic life with great success; amongst which 'Rustic Civility' and 'As Happy as a King' are perhaps the most popular. A replica of the latter now hangs in the National Gallery. Wilkie Collins (the well-known novelist, and author of a Life of his father, published in 1848), says that the subject of this painting was suggested to his father by the story of the country boy whose ideal of happiness was swinging upon a gate all day long and eating fat bacon.

In 1836 Collins visited Italy, having been repeatedly urged by his friend Wilkie to see the beauties of that country. He remained two years abroad, and on his return the pictures which he exhibited surprised his former admirers; but it is doubtful whether the Italian journey was at all beneficial to his reputation.

It is said that his unwise practice of painting at all times of the day while at Sorrento, though he was warned of its folly by his friends, sowed the seeds of the disease by which he was vanquished at last. A rheumatic attack left behind it disease of the heart, and although he lived for eleven years afterwards, he was never the same man again. It was under great suffering that he painted, in 1846, his beautiful picture of 'Early Morning.' He died in London in 1847.

In 1817 he had visited Paris; in 1828 Holland and Belgium; in 1840 Germany; and in 1842 the Shetland Isles.

His pictures were at first landscapes with figures and simple incidents introduced—then subjects on the sea coast; occasionally portraits; and latterly, after his Italian journey, sacred subjects.

His works are very numerous: there are no less than twelve in the Sheepshanks and Townshend Collections in the South Kensington Museum. The following are some of the principal, and are typical of the rest. Several have been engraved.

1811. A Country Kitchen (*in the Sheepshanks Collection at South Kensington*).
1813. The Sale of the Pet Lamb.
1814. Bird Catchers—Morning (*one of the best of his early works, the property of the Marquis of Lansdowne*).
1816. Shrimp boys at Cromer.
1817. Fishermen coming ashore before sunrise.
1818. Coast of Norfolk.
1819. Morning—Fishermen on the look-out.
1822. Scene near Chichester.
1823. Scene in Borrowdale.
,, Walmer Castle.
1824. The Cherry Seller.
1825. Fishermen getting out their nets.
1827. A Frost Scene.
1828. Scene in Freshwater Bay, Isle of Wight.
1829. Scene in a Kentish Hop Garden.
1830. Waiting for the Arrival of Fishing Boats, Coast of France.
1831. The Prawn Catchers (*in the National Gallery*)
1833. Rustic Civility (*at South Kensington*).
1834. Cottage Hospitality.
1836. Sunday Morning.
,, Leaving Home.
,, As Happy as a King (*a replica is in the National Gallery*).
,, Bayham Abbey (*at South Kensington*).
1839. A Scene near Subiaco, Roman States.
1840. Our Saviour with the Doctors in the Temple (*the property of the Marquis of Lansdowne*).
,, Ave Maria, Naples.
1841. The Two Disciples at Emmaus.
,, Ischia, Bay of Naples.
1842. Welsh Guides, Llanberris.
1843. The Caves of Ulysses at Sorrento (*South Kensington*).
,, The World or the Cloister.
1844. Morning, Boulogne.
,, Seaford, Sussex (*at South Kensington*).
1846. Early Morning.
,, Meadfoot Bay, Torquay.
,, Hall Sands, Devonshire (*at South Kensington*).

Collins engraved, in a mixed manner of etching and mezzotint, some of his own paintings of coast scenes.

COLLINSON, JAMES, who studied in the schools of the Royal Academy, first exhibited at its Exhibitions in 1847, 'The Charity Boy's Début.' In 1848-49 he became one of the seven original members of the Pre-Raphaelite Brethren, of whom five were painters: and in 1851 appeared his best work done under the influence of that teaching —'An Incident in the Life of St. Elizabeth of Hungary,' in illustration of Charles Kingsley's 'Saint's Tragedy.' Collinson soon after left this Fraternity, became a Roman Catholic, and spent the years 1852-1854 in a convent. He was subsequently a frequent exhibitor at the Royal Academy, and he also sent works to the British Institution and the Society of British Artists, of which he was a member from 1861 till 1870, in which year his active art life seems to have closed. He died in 1881. Among the best of his early works were:

Mansell photo] [*Tate Gallery, London*

HAPPY AS A KING

The Rivals. *Royal Academy.* 1848.
Italian Image Boys. *Royal Academy.* 1849.
Answering the Emigrant's Letter. *Royal Academy.* 1850.

COLLYER, Joseph, an engraver, was born in London in 1748, and became a pupil of Anthony Walker. He applied himself to book illustration with success; and attracting the notice of Alderman Boydell, was employed to make an engraving after D. Teniers, and another of the 'Irish Volunteers,' after Wheatley. He subsequently engraved, with great success, Sir J. Reynolds' 'Venus,' and 'Una,' in imitation of chalk, the 'Girl with a Cat,' the portraits of Miss Palmer, niece of Sir Joshua, and of Reynolds by himself. He was elected an Associate Engraver of the Royal Academy in 1786, and afterwards became Portrait Engraver to Queen Charlotte. He died in 1827.

COLOGNE. See Köln.

COLOMBA, Luca Antonio, who painted in oil and fresco, was born at Arogno in Switzerland, in 1661. His style was distinguished for its happy compositions and its careful design, as also for the delicate and tender colours. He was particularly admired in Germany, where he painted for some time, and was employed by the Duke Eberhard Ludwig of Würtemburg. He died in 1737.

COLOMBANO, Antonio Maria, an Italian painter, of the town of Correggio, who flourished from 1596 to 1616. Fifteen pictures by him, some of large dimensions, are mentioned by Pungilione in his Life of Antonio Allegri. The subjects are incidents in the life of the Virgin and the infancy of Christ.

COLOMBEL, Nicolas, a French painter, was born at Sotteville, near Rouen, about 1644. He went to Rome when quite young, and remained there until 1692, forming his style by a study of the works of Raphael and of Nicolas Poussin. His pictures met with considerable success, though in the opinion of critics of more modern days he never attained any real approximation to the works of those masters. He was admitted into the Academy of St. Luke at Rome in 1686, and in 1694 into that of Paris. The Louvre possesses the 'Mars and Rhea Sylvia,' which he painted for his reception, and an able work representing the 'Miracle of St. Hyacinthe.' He was much employed by Louis XIV. both at Versailles and at Meudon. Many of his works have been engraved by Dufloc, and by Michel Dossier. He died in Paris in 1717.

COLOMBINI, Cosimo, an Italian engraver, flourished about the year 1754. He engraved among other things, several of the plates for the 'Museo Fiorentino.' A great part of the portraits of painters in that work are by his hand; he marked some thus .

COLOMBO, Aurelio, an Italian line-engraver, was born at Varese about 1785. He was a pupil of Longhi and worked at Milan. His best works are the 'Massacre of the Innocents' after Raphael, and a 'Virgin and Child' after Luini.

COLONIA, Adam, who was born at Rotterdam in 1634, spent the greater part of his life in England. He died in London in 1685. He painted landscapes and figures, sometimes in the manner of Berchem. In the Copenhagen Museum there is a picture by him of 'Noah building the Ark'; and the Lille Museum has 'The Angel appearing to the Shepherds' attributed to him.

COLONIA, Hendrik Adriaan, the son of Adam Colonia, and the brother-in-law of Van Diest, by whom he was instructed, was born in 1668. He sometimes painted the figures in Van Diest's landscapes, and also painted landscapes in imitation of the style of Salvator Rosa. He died in London in 1701.

COLONNA, Michelangelo, was born near Como in 1600, and was first a scholar of Gabriele Ferrantini, but he afterwards finished his education under Girolamo Curti, called Dentone. In conjunction with that master he executed some considerable works in fresco in the churches and palaces at Bologna, Ferrara, and Modena,—Dentone usually painting the architecture and perspective, and Colonna the figures. Their most admired works were the great perspective painted for San Michele in Bosco, and a saloon in the Palazzo Grimaldi. After Dentone's death, Colonna painted in conjunction with Metelli in Bologna, Florence, and Genoa. Philip IV. of Spain invited the two artists to Madrid, where they executed several works in fresco, and were liberally rewarded by that monarch. Colonna afterwards worked with Alboresi. He died at Bologna in 1687. His portrait by himself is in the Uffizi, Florence.

COLS, Adolphe Félix, a French portrait, genre, and landscape painter, died at Honfleur in 1880, in his seventieth year. He was a pupil of Cogniet.

COLSON, Guillaume François, a French historical painter, and pupil of David, was born in Paris in 1785, and died there in 1850. Among other works, he painted the 'Entry of General Bonaparte into Alexandria,' which is at Versailles.

COLSON, Jean Baptiste Gille, was a French painter of portraits in miniature and water-colours. He was born at Verdun in 1680, and assumed his mother's surname of Colson, because the theatres of the fairs had brought ridicule upon the name of Gilles. Colson, who was a pupil of Christophe, and a member of the Academy of St. Luke, died in Paris in 1762.

COLSON, Jean François Gille, the son of the preceding, was born at Dijon in 1733. He was a pupil of his father, of Frère Imbert at Avignon, and of Nonotte at Lyons. On coming to Paris he was presented to the Duke of Bouillon, who kept him in constant employment for forty years as architect, sculptor, painter, and even gardener. He gained a high reputation as a portrait painter, and left several manuscripts on perspective, poetry, and the fine arts. He died in Paris in 1803.

COLTELLINI, Michaele, was a Ferrarese artist, and a follower of Panetti and Garofalo, who lived in the 16th century. He is the author of a 'Dead Christ on the lap of the Virgin' in the Dresden Gallery, formerly assigned to Squarcione. His oldest panel is dated 1502, and represents the 'Death of the Virgin:' it is now in the possession of Count Mazza, at Ferrara. In the church of Sant' Andrea, in the same city, is a 'Virgin and Child between SS. Michael, Catharine, John, and Jerome,' signed and dated 1506. The Gallery of Ferrara has a 'Madonna and Child and Saints,' signed by him in 1542. The dates of his birth and death are uncertain.

COLYN, Michiel, according to Florent Le Comte, is said to have been a native of Antwerp. He engraved some plates of architectural subjects, among which is a view of the Exchange at Amsterdam.

COLYNS, Arnold, lived at Cologne towards the end of the 16th century, and the Museum of that town contains some 'Scenes from the Battle of

Woringen,' painted by him in 1582, which bear strong resemblance to the works of his contemporary Johann von Aachen.

COLYNS, DAVID, was born at Amsterdam about the year 1650. He painted historical pictures of a small size, into which he introduced an infinite number of figures, which he grouped with great ingenuity. His pictures are touched with spirit and fineness. Houbraken extols, in high terms, two pictures by this master at Amsterdam, one representing 'Moses striking the Rock,' the other the 'Israelites fed by the Miracle of the Manna.'

COMBES, PETER, was an English engraver in mezzotint, who flourished about the year 1700. He was chiefly employed in engraving portraits, among which is a small whole-length of Master Charles More, son of the Bishop of Ely, after Kerseboom.

COMERFORD, JOHN, who was born at Kilkenny in 1773, practised as a miniature painter in Dublin for many years. He died at Dublin about 1835. A portrait in miniature of an 'English Military Officer,' by him, is in the South Kensington Museum.

COMIN, JOVAN, or JAN, who flourished about the year 1630, engraved some of the plates of antique statues for the Giustiniani Gallery. They are executed with the graver in a stiff, tasteless style.

COMO, Fra EMMANUELLO DA, born in 1586, was a Franciscan monk, and studied art under the direction of Silla at Messina. He distinguished himself by his pure and simple style, which is the more creditable as he flourished at a time when taste for art was in a most deplorable state. Several frescoes by him are in the library of the Irish convent of St. Isidore at Rome. He died in 1662.

COMODI, ANDREA, a Florentine painter, was born in 1560. He was the scholar and friend of Lodovico Cardi, called Cigoli. He is rather to be considered as a Roman than a Florentine, as he went to Rome when he was young, in the pontificate of Urban VIII., and resided there the greater part of his life. His principal works are: 'Christ bearing his Cross,' in the Tribune of San Vitale; in San Carlo ai Catinari, the principal altarpiece, the Titular Saint kneeling; in San Giovanni in Fonte, the 'Baptism of Christ by St. John.' He painted a number of Madonnas, which Lanzi says are distinguished by the smallness of the neck, and a certain air of virgin modesty, which is peculiar to him. One of the most admired of these is in the Corsini Palace. Comodi went afterwards to Cortona, where he became the instructor of Pietro Berrettini, who assisted him afterwards in several of his paintings. On his return to Florence he painted some works from his own designs, but more especially he copied and re-copied, in a skilful manner, the works of the great masters, among which were many pictures of the Virgin, to whom he was most devoted. These were mistaken at the time, even by the learned in art, for the originals. Such being the case two centuries ago, how diffident should we be in pronouncing judgment on the originality of his works in the present day. He died in Florence in 1638.

COMONTES, FRANCISCO DE, a son of Iñigo de Comontes, executed in 1533 the principal retablo of the chapel of Los Reyes Nuevos in Toledo cathedral, from the design of Felipe de Vigarny. In 1545-7, he painted for the winter chapter room portraits of Cardinal Archbishop Tavera and Archbishop Siliceo; in the latter year he was appointed painter to the cathedral, which office he retained until his death in 1565. Pictures on panel of the 'Virgin and St. Bartholomew,' placed in 1559 in a retablo gilt by his own hands, in the chapel of the Tower, are considered his best works.

COMONTES, IÑIGO DE, was a scholar of Antonio del Rincon. In 1495 he painted a 'History of Pilate' in the Cathedral of Toledo, and a picture for one of the porches. No traces of his works remain. His brother, ANTONIO DE COMONTES, was also a painter.

COMPAGNO, SCIPIONE, an Italian painter, was born at Naples about 1624, and was still living in 1680. He was a pupil of A. Falcone and of Salvator Rosa, and his drawings are held in esteem. The Belvedere, Vienna, contains two works by him, the 'Eruption of Vesuvius' and the 'Beheading of St. Januarius.'

COMPE, JAN TEN. See TEN COMPE.

COMPTE-CALIX, FRANÇOIS CLAUDIUS, a French painter of genre subjects and portraits, was born at Lyons in 1813. He studied in the fine art school of his native city, and in the studio of J. C. Bonnefond, and first exhibited at the Paris Salon in 1840. His 'Vieil Ami,' painted in 1863, was in the International Exhibition at Paris in 1867. He died at Chazay d'Azergues near Lyons in 1880.

COMTE, LE. See LECOMTE.

CONCA, SEBASTIANO, was born at Gaëta in 1679, and was educated in the school of Francesco Solimena. Under that master he acquired a competent ability in design, and a great facility. In the early part of his life he was much occupied in portrait painting. Desirous of seeing Rome, and ambitious of distinguishing himself in a more elevated branch of the art, he visited the metropolis of Italy, with his brother Giovanni, in 1706, and for five years changed the pencil for the portecrayon, and was occupied in drawing from the antique, and the works of the great masters. The progress he had made under Solimena, improved by his studies at Rome, enabled him to produce some pictures which attracted the notice of Clement XI., who employed him in decorating his church of San Clemente with several works in fresco, which gave so much satisfaction to his patron, that he conferred on him the order of knighthood, and procured him every great public undertaking of that time at Rome. In addition to this, he painted also for the kings of Spain, Portugal, Sardinia, and Poland, and for the Elector of Cologne; also at Siena, Pisa, Loretto, Palermo, Gaëta, and Naples. For this flattering success, he was, however, more indebted to the state of decadence into which the art had then sunk at Rome, than to any particular or original merit of his own. He possessed a fertile invention, great rapidity of pencil, and a colour that enchants more by its brilliancy than its truth. In his attempts to be pleasing he sank into the pretty, and although he evidently aimed at grandeur, he never could divest himself of the littleness to which nature had confined him. Perhaps he has been too harshly treated by the surly criticism of Mengs, who observes, "that by introducing at Rome the mannered style of Solimena, and a system less excellent than expeditious, he put the finishing touch to the ruin of painting." He died at Naples in 1764.

The principal works of Conca are:

Ancona.		St. Francis Xavier
Berlin.	*Museum.*	Abraham.
Darmstadt.	*Museum.*	Joseph in Prison.

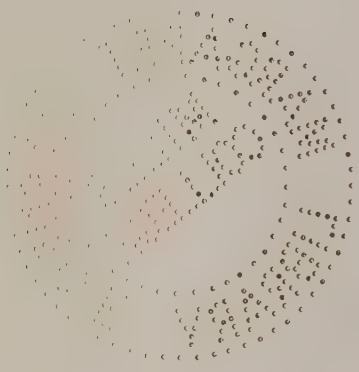
GIOVANNI BATTISTA DA CONEGLIANO

CALLED

CIMA

Alinari photo] [*The Brera, Milan*

ST. PETER MARTYR AND TWO SAINTS



GIOVANNI BATTISTA DA CONEGLIANO

CALLED

CIMA

Anderson photo] [*Parma Gallery*

THE VIRGIN AND CHILD, WITH SAINTS

GIOVANNI BATTISTA DA CONEGLIANO

CALLED

CIMA

Alinari photo] *[Bologna Gallery*

THE MADONNA AND CHILD

Dresden.	*Gallery.*	Herod examining the Magi.
Foligno.		St. Augustine.
Loretto.		St. Nicholas.
Madrid.	*Gallery.*	Christ in the Wilderness.
,,	,,	Death of Seneca.
Rome.	*S. Martino and S. Luca.*	The Assumption of the Virgin.

GIOVANNI CONCA painted in the manner of his brother Sebastiano, and copied with great ability. We have by him several cartoons after Guercino and Lanfranco, which he executed for mosaics.

CONCHILLOS FALCO, JUAN, was an historical painter, born at Valencia in 1641. He was a pupil of Esteban Marc in that city, but after his master's death he pursued his studies in Madrid. He afterwards returned to his native city, where he established an Academy and executed a number of altar-pieces for the churches of Valencia and of Murcia. He became blind and paralysed, and died in 1711. There is also an etching by him, representing 'The Dead Christ mourned by Mary, John, and the Magdalene.'

CONCONI, MAURO, an Italian painter, was born in Milan in 1815, and died in 1860. He was a pupil of Sanguinetti, and is represented in the Brera, in his native city, by a portrait of Carlo Bellosio, the painter.

CONDÉ, JOHN, was an engraver who lived in the latter years of the 18th century. He executed tastefully in the dotted style whole-length portraits of Mrs. Bouverie, Mrs. Fitzherbert, Mrs. Tickell, and other ladies, after Cosway. He also engraved a small oval portrait of Madame Du Barry, after the same painter, but this bore no resemblance to the lady represented, and was probably fictitious.

CONDY, NICHOLAS MATTHEW, who was born at Plymouth in 1799, painted landscapes and marine subjects. He published a work on 'Cothele, on the Tamar, the ancient seat of the Earl of Mount Edgecumbe,' as well as some views on the Thames. He died at Plymouth in 1857.

CONEGLIANO, GIOVANNI BATTISTA DA, (commonly called CIMA DA CONEGLIANO,) was born at Conegliano in Friuli, in the middle of the 15th century. The name 'Cima' was given him from his habit of constantly introducing into his pictures the hills and landscapes of his native place, and he was called in the 17th and following centuries (but not by his contemporaries) by no other name. He was probably a pupil of Alvise Vivarini, but was strongly influenced by Giovanni Bellini. An early painting is a tempera 'Madonna and Saints,' of 1489, in the Gallery of Vicenza, but having settled in Venice towards the close of the 15th century, he perceived the necessity of adopting the new method. One of his finest works is a 'Glory of St. John the Baptist,' which was painted in oil for the church of the Madonna dell Orto, and may still be seen there. In 1492 he executed the altarpiece of the 'Virgin and Saints' in the cathedral of Conegliano, and in 1494 the beautiful 'Baptism of Christ,' in San Giovanni in Bragora, Venice. In 1501 he finished the 'Incredulity of St. Thomas' (now in the National Gallery) for the Hospital of Portogruaro; and in 1502 the 'SS. Constantine and Helen' for the church of San Giovanni of the same place. In the Gallery of Parma is a 'Virgin and Child between SS. Michael and Andrew,' of his execution, that was long considered to be by Leonardo da Vinci; the same Gallery possesses a superb 'Virgin and Child enthroned between SS. Damian, Apollonia, Cosmo, John, Catharine and Paul,' and two delightful mythological pieces, 'Endymion' and 'Apollo and Marsyas.' The Academy of Venice also possesses an 'Incredulity of St. Thomas,' painted early in the 16th century. The time of his death is uncertain. His latest works bear date 1508, but he is said to have been still working in 1517. Numerous paintings by him can be seen in all the large galleries. They are frequently signed 'Joannes Baptista Coneglianensis.' The following are the principal:

Berlin.	*Museum.*	Madonna and Saints (*three*).
,,	,,	St. Mark curing Anianus.
Bologna.	*Pinacoteca.*	Madonna and Angels.
Conegliano.	*Cathedral.*	Virgin enthroned, surrounded by six Saints. 1492.
Dresden.	*Museum.*	The Presentation in the Temple.
,,	,,	Christ in Benediction.
Frankfort.		Madonna (*two*).
London.	*Nat. Gall.*	The Infant Christ standing on the Knees of the Virgin.
,,	,,	Madonna with the Infant Christ standing on her Knees.
,,	,,	The Incredulity of St. Thomas.
,,	,,	St. Jerome.
,,	*Hertford H.*	St. Catharine.
,,	,,	SS. Sebastian and Roch.
Milan.	*Brera.*	St. Peter *in cathedra* between St. John the Baptist and St. Paul.
,,	,,	St. Peter Martyr, with SS. Nicholas and Augustin.
,,	,,	SS. Jerome, Nicholas, Ursula, and another.
,,	,,	SS. Luke, Mary, John Baptist, and Mark.
,,	,,	Madonna.
,,	,,	St. Jerome.
,,	,,	St. Giustina and two Saints.
,,	*Poldi Pezzoli.*	Head of female Saint.
Modena.	*Museum.*	Christ taken down from the Cross.
Munich.	*Pinakothek.*	Virgin, St. Jerome, and the Magdalene.
Olera.	*Church.*	Polyptych.
Paris.	*Louvre.*	Virgin and Child (*signed* JOANIS. BAPT. CONEGLANESO OPUS).
Parma.	*Museum.*	Madonna with Saints (*two*).
,,	,,	Mythological pieces (*two*).
Venice.	*S. Giovanni in Bragora.*	Baptism of our Lord.
,,	,,	St. Helena and Constantine.
,,	*Carmine.*	The Nativity.
,,	*SS. Giovanni e Paolo.*	Coronation of the Madonna.
,,	*S. Maria dell'Orto.*	St. John between SS. Paul, Jerome, Mark and Peter.
,,	*Academy.*	Pietà.
,,	,,	Madonna with SS. John and Paul.
,,	,,	Madonna.
,,	,,	Madonna with six Saints.
,,	,,	Christ and St. Thomas and Magnus.
,,	,,	Tobias and the Angel.
Vicenza.	*Museum.*	Virgin between SS. James and Jerome (*painted in tempera*). 1489.
Vienna.	*Gallery.*	Virgin between St. Jerome and St. Louis, Bishop of Toulouse.

CONEY, JOHN, an architectural draughtsman and engraver, was born at Ratcliffe Highway, London, in 1786; he was apprenticed to an architect, but never followed the profession. He commenced making pencil drawings of the interior of Westminster Abbey and other Gothic buildings as early as the age of fifteen; these he sold to dealers, and other casual customers, at very small prices. In 1815 he published his first work, a series of eight views of the exterior and interior of

Warwick Castle, drawn and etched by himself. Shortly afterwards he was employed by Harding to draw and engrave the fine series of exterior and interior views of the Cathedrals and Abbey Churches of England, to illustrate the new edition of Dugdale's 'Monasticon,' edited by Sir Henry Ellis. These plates occupied a great portion of his time for fourteen years, and are executed with consummate skill. In 1829, he commenced the engravings of 'Ancient Cathedrals, Hôtels de Ville, and other public buildings in France, Holland, Germany, and Italy;' all of which were drawn from the several objects by himself. This work was intended to be comprised in twelve parts, but, not meeting with the public encouragement to which it was entitled, only eight were published. Mr. Charles Heathcote Tatham wrote the necessary descriptions. In 1831 Coney commenced a similar series of the 'Architectural Beauties of Continental Europe,' for which Mr. H. E. Lloyd wrote the descriptions. This handsome work consists of 28 large plates of remarkable edifices in France, the Low Countries, Germany, and Italy, and 56 vignettes, all drawn and etched by himself. In addition to these laborious undertakings, he executed numerous drawings in pencil, and also in colours, for private commissions; and necessity often compelled him to part with many to picture-dealers and print-sellers. He was employed by Cockerell, the architect, to engrave a very large 'View of Rome,' and another plate as a companion to it, neither of which has been published. His drawings exhibit all the minutest details without the appearance of labour, yet with a neatness that is truly surprising. He died in Camberwell in 1833. A 'View of the Interior of Milan Cathedral' was published after his death for the benefit of his widow.

CONGIO, Cammillo, an Italian designer and engraver, was born at Rome about the year 1604. In 1630, he engraved some plates for the 'Galleria Giustiniana.' He also executed some of the engravings for Tasso's 'Jerusalem,' after the designs of Bernardo Castello. We have by him some prints after different Italian masters, which he generally marked *CC. F.* His works most worthy of notice are

The Annunciation.
The Adoration of the Magi.
Hercules combating the Hydra.
A Frontispiece entitled, *Diversi ornamenti capriciosi.*
The Creation of Angels; *after Camassei.*
Frontispiece to the Ædes Barbarinæ; *after Guido Ubaldo Abbatini.*
An Assembly of Saints; *after Gasparo Celio.*

CONGNET, Gilles, (or Coignet,) was born at Antwerp in 1540. He was some time under a painter called Antonio Palermo, then resident at Antwerp, and afterwards went to Italy. After visiting Terni, Naples, and several towns in Sicily, he returned to the Low Countries, where he was much encouraged. He was admitted into the Guild of St. Luke at Antwerp in 1561, and was dean in 1584-85. The troubles that existed at that time under the Prince of Parma, obliged Congnet to leave his native country about 1586, and take refuge in Amsterdam, where he remained several years. He painted historical and mythological subjects of an easel size, but was more successful in landscapes, in candle-light subjects, and moonlight. He finally settled at Hamburg, where he died in 1599. The Museum of Antwerp contains a 'St. George' and a portrait by him, and that of Cassel a 'Venus and Cupid' of the year 1579.

CONINCK. See Koninck.

CONINCK, De (or Coningh). See De Koninck.

CONINXLO, Cornelis van, (or Conixlo,) was a Flemish painter of the 16th century, of whom nothing has been recorded. He is only known by a painting which bears his signature, 'Cornilis vã Conixlo Scernir 1526,' in the Brussels Gallery; it represents the 'Parentage of the Virgin.'

CONINXLO, Gilles van, (Coningsloo or Coninxloy,) a Flemish painter of landscapes, and a relation of the other artists of the same name, was born at Antwerp in 1544. He was first instructed by Leonard Kroes, but afterwards became a scholar of Gilles Mostaert. He travelled through France to Italy, and on his return to Flanders, was much employed in painting landscapes, in which the figures were frequently added by Martin van Cleef. Coninxlo was esteemed one of the ablest artists, in the branch that he followed, of the time in which he lived. His touch is spirited and light, and his colour clear and agreeable. He died at Antwerp in 1609. His only known work, a landscape dated 1604, is in the possession of Prince Liechtenstein at Vienna. Nicolaas De Bruyn engraved much after him.

CONINXLO, Jan van, was born at Brussels in 1489 (?), but nothing is known of the details of his career. His father, who bore the same christian name, had another son, Pieter van Coninxlo: both were painters. The name is found written in a variety of ways—Coninxlo, Conninxlo, Connixlo, Cooninxloo, Conixloo—and sometimes with the additional name of Schernier. The Brussels Gallery contains five works by Jan van Coninxlo: a triptych of the 'Life of St. Anne,' which bears on its right wing (representing the death of that saint) the signature 'Jan van Conixlo 1546'; the 'Birth of St. Nicholas,' and the 'Death of St. Nicholas,' both of which were formerly in a church in Louvain; 'Christ among the Doctors,' and the 'Marriage at Cana.' These were formerly attributed to Gilles van Coninxlo.

CONJOLA, Carl, a landscape painter in water-colours and oil, was born at Mannheim in 1773, and died at Munich in 1831. His views are principally of the mountainous parts of Bavaria and the Tyrol.

CONQUY, Ephraim, a French line-engraver, was born at Marseilles in 1809, and died in Paris in 1843. His works, many of which are portraits, are noticeable for vigour and for delicacy of finish. The most important are the following:

The French Mother; *after Steuben.*
The Child Jesus on the steps of the Temple; *after Carlo Dolci.*
St. Catharine; *after the same.*
St. Cecilia; *after Domenichino.*
The Neapolitan Mother; *after Horace Vernet.*

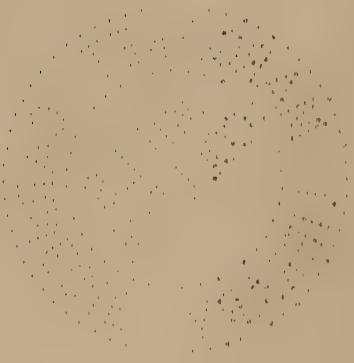
CONRAD, a monk, who lived about the middle of the 13th century, compiled a number of learned works, which he illustrated with pictures. The Court Library at Munich possesses several of his designs for these, especially an 'Evangeliarium' and 'Lectionarium,' in which there is evinced a more advanced perception of the true natural form than is to be found in most miniatures of the Roman style in Germany.

CONRAD, Abraham, (or Conradus,) was a Dutch designer and engraver, who flourished about the

Maxwell, photo. S. Kensington

Salisbury Cathedral

From the painting by Constable



year 1650. His plates consist chiefly of portraits, part of which are from his own designs. They possess great merit, and some of them are successful imitations of the style of Lucas Vorstermans. The following are his principal prints:

PORTRAITS.

Christopher Love.
Jacob Triglande, professor of Theology at Leyden.
Thomas Maurois, of Canterbury, ecclesiastic at Amsterdam; *after D. Boudringhen.*
Godefroid Hotton, Pastor of the French Church at Amsterdam; *after H. Mermans;* very fine.
The Flagellation; *after A. Diepenbeeck.*
The Crucifixion; *after the same.*

CONRAD, CARL EMANUEL, an architectural painter, was born at Berlin in 1810, and instructed first in that city, and afterwards at Düsseldorf. the Academy of which town he attended from 1835 till 1839. Both in this institution and at the Realschule he gave instruction in perspective to young artists, and received the title of professor, the Order of the Red Eagle, and a medal from the Pope. He painted buildings of the middle ages, with landscape surroundings, such as 'The Church of St. Quirinus in Neuss,' 'The Cloister of St. Severinus in Cologne' (1837), 'The Cathedral of Mayence' (1841), 'Custom House in London' (1852), 'Views of Cologne Cathedral,' &c. He also executed some excellent acquatints, as 'Pius IX. in his Cabinet,' and 'An Assemblage at Sigmaringen in the Olden Time' (1872). He died at Cologne in 1873.

CONRÄDER. See KONRÄDER.

CONSCIENCE, FRANÇOIS ANTOINE, a French painter of animals, who always exhibited under the name of FRANCIS. He was born at Besançon in 1795, became a pupil of Guérin, and died at Luxeuil in 1840.

CONSETTI, ANTONIO, an Italian historical painter, who was born at Modena in 1686, and died in 1766, is represented in the Estense Gallery, in his native city, by 'The Virgin of the Rosary with St. Dominic,' and 'St. Joseph and Angels.'

CONSORTI, BERNARDO, an Italian line-engraver, was born at Rome about 1785. He engraved the 'Holy Family with the Family of St. John' after Garofalo, the 'Entombment' after Van Dyck, and 'Psyche' and other sculpture after Canova.

CONSTABLE, JOHN, one of the greatest realistic landscape painters of England, was born at East Bergholt, in Suffolk, on the 11th of June, 1776. It is recorded that he was so weakly at his birth, that he was baptized on the same day. He was sent to school at Lavenham and afterwards to Dedham, where, it is said, the boy was distinguished for little more than his penmanship. His father, a wealthy miller, at first intended him to enter the Church, but as he had no taste for theological studies, the old man changed his mind, and determined that his son should follow his own trade; and, although the youth showed a decided taste for painting, he would on no account hear of his making that a profession. John, however, made friends with a village plumber and glazier, of the name of Dunthorne, who was an enthusiast in art, and these two used to study painting in the fields; and thus it was that he took his study from the books of nature. As Constable grew up, he was known from his good looks and fine figure as the 'handsome miller'; and when he was eighteen years of age, he spent a year, under the pretext of carrying on his business as a miller, in observing the picturesque effects of the heavens and the earth, and copying the drawings of Girtin, which had been lent to him by Sir George Beaumont.

In 1795, Sir George's patronage and his own unmistakable genius for art, induced his parents to allow him to go to London to study painting. Shortly afterwards, however, he was recalled to his native village, where he for some time shared his father's labours; and it was not until 1799 that he revisited London. In the same year he was admitted as a student into the Royal Academy, and he received some instruction from Farrington and Reinagle, and painted a few portraits, and attempted historical subjects; but his true instructor was Nature, and his true branch of art was landscape painting; and in the year 1802 one of his landscapes was included in the Royal Academy Exhibition.

During the following years he stayed in the summer months in the country, "living nearly always in the fields, and seeing nobody but field labourers," and sent to the Royal Academy and the British Institution numerous landscapes and studies. He was twice induced to paint an altar-piece: one, 'Christ blessing little Children,' for Brantham Church, in 1804, and the other, 'Our Saviour blessing the bread and wine,' for Nayland Church, in 1809; but it is believed that he never again attempted sacred subjects.

The whole life of Constable is a testimony to his preference for the study of nature: his letters to Archdeacon Fisher, of Salisbury, and to his old friend, John Dunthorne, are full of delicate observations on the subject, and show a fresh appreciation of the qualities of the country and the various methods of landscape painting. The more his talent was developed, the greater became his wish to depart from the popular style of classical painting at that time in vogue, and to observe directly all the different aspects of nature.

Though a hard worker, it appears that Constable met with little success for many years, and in 1811 he was still without reputation, except among a few friends; some of whom were Sir George Beaumont, Reinagle, Bishop Fisher, and Miss Mary Bicknell, whom he married, secretly, in 1816. But in the year 1819 Constable was elected an Associate of the Royal Academy, and ten years afterwards an Academician.

About this time Constable's pictures began to gain notoriety, and a French speculator, who had bought three at the Royal Academy, sent them to the Paris Salon in 1824. These were 'The Hay Cart,' a 'View near London,' and 'The Lock on the Stour.' These pictures were much admired at Paris; the native artists were astonished at the power displayed in them, and the King of the French awarded Constable a gold medal.

In the year 1827, 'The Corn-Field,' one of his masterpieces, was exhibited at the British Institution, where it held its own even in the neighbourhood of works by Claude and Cuyp.

In the same year Constable took up his abode at Hampstead, his dear Hampstead, his sweet Hampstead, as he called it. He says, "My little studio commands a view without an equal in all Europe." Here he loved to sketch, and the neighbourhood furnished him with many studies for his pictures, as did also Osmington, the birthplace of his wife, and Salisbury, the residence of his friend Fisher. He continued to send many contributions to the

Academy; amongst the most noted may be mentioned 'Salisbury Cathedral,' and 'The Valley Farm,' (known as Willy Lott's House,) situated on the Stour near Flatford Mill.

Constable published in 1830-32 a set of mezzotint engravings of 'English Landscapes,' by David Lucas, from pictures painted by himself. "The subjects of all the plates are taken from real places; they are mostly rural, and are meant particularly to characterise the scenery of England." He also gave numerous lectures on the study of nature, and occasionally painted in water-colour.

Constable died suddenly in Charlotte Street, Fitzroy Square, London, on the 1st of April, 1837. His 'Memoirs,' composed chiefly of his letters, were published by C. R. Leslie, R.A., in 1843, and again with additions in 1845. The first edition contains the plates by Lucas of 'English Landscapes.'

He was one of the deceased painters who were represented in the London International Exhibition of 1874, when the following pictures by him were lent for exhibition:

The Embarcation of George IV. from Whitehall on the occasion of the opening of Waterloo Bridge.
Dedham Farm.
The Hay Wain.
The Leaping Horse.
Englefield House.
The Valley of the Stour.
A Dell in Helmingham Park; besides numerous sketches for his other well-known works.

The following are his principal works in public galleries:

London. *National Gall.* The Cornfield (or Country Lane), *painted in* 1826.
" " " The Valley Farm (Willy Lott's House), *exhibited at the Royal Academy in* 1835.
" " " A Cornfield with figures.
" " " Barnes Common.
" *S. Kensington* Salisbury Cathedral (*signed and dated* 1823).
" " " Dedham Mill (*signed and dated* 1820).
" " " Hampstead Heath (*exhibited at the Royal Academy in* 1827).
" " " Hampstead Heath (*exhibited at the Royal Academy in* 1830).
" " " Boat-Building, near Flatford Mill.
" " " Water Meadows, near Salisbury.
Paris. *Louvre.* The Cottage.
" " The Rainbow (with a view of Salisbury), *a sketch.*
" " Weymouth Bay. 1827.
" " View of Hampstead Heath (*a sketch*).
" " The Glebe Farm.

CONSTANT, JEAN JOSEPH BENJAMIN, was born in Paris in 1845, studied at the Beaux-Arts, and then entered the atelier of M. Cabanel. His first picture was hung in the Salon in 1869 before he was twenty-four years old, and was called 'Hamlet et le Roi.' Since that time down to the very year of his death he was hardly ever absent from the great Parisian Exhibition. Probably no French artist has attracted more attention than M. Constant, or has had his work so minutely studied, and his methods more frequently copied by his compatriots. He was for years the master of the modern French school, and could never complain that his countrymen failed to appreciate him. Amongst his notable works are 'Trop Tard' (1870), 'Samson et Délilah' (1871), 'Femmes en Riff,' 'Boucher Maures à Tanger,' 'Coin de Rue,' 'Carrefour à Tanger,' 'Prisonniers Marocains,' 'Femmes de Harem à Maroc,' all studies of life in Morocco, a country of semi-barbarism which appealed to his imagination; 'La Vengeance du Chérif,' another Oriental subject (1885), 'Judith' and 'Justinian' (1886), 'Orphée' and 'Theodora' (1887), 'Pope Urban II. entering Toulouse,' 'Beethoven,' 'Victrix,' and others. In addition to all these subject pictures he was an eminent painter of portraits, and by them his renown in England and America has been chiefly produced. He painted Queen Victoria, Queen Alexandra, the Pope (Leo XIII.), the Duc d'Aumale, the Marquis of Dufferin, Lady Helen Vincent, the Duchess of Marlborough, and M. Hanotaux. Two of his best portraits, those of Lord Savile and M. de Blowitz, were upon the walls of the Salon in 1902 when he died; that of Queen Alexandra having been exhibited in the previous year. He was largely influenced in his technique by a careful study of the work of Gainsborough, and his paintings show evident signs of an entire change of method after the works of the English school first attracted his attention. His aim was in all cases to produce a single well-balanced harmony of light and colour. Few of his portraits received such an excess of criticism as the one of Queen Victoria which appeared at the Royal Academy in 1900. Its stately but unaffected grandeur was very attractive, but the somewhat over-strained sentiment did not appeal to English critics. There is no doubt that at times his lighting was too artificial and almost garish, and his colour false, and these qualities were discovered in this celebrated portrait, and were vehemently pointed out by many writers. The portrait will, however, remain noteworthy as a majestic conception grandly presented on canvas. Constant was greatly affected by the death of his son in 1899, and never quite recovered from the blow. In 1901 he caught an acute attack of influenza in Scotland, and from the effect of this died in May 1902. He had painted many decorative canvases for public buildings in Paris, especially at the Hôtel de Ville and Opéra Comique, and was at the very last engaged in setting out a new and even more important work of this sort. He was a member of the Institute of France, and Commander of the Legion of Honour. G. C. W.

CONSTANTIN, ABRAHAM, a Swiss enamel painter, was born at Geneva in 1785. He became a pupil of Gérard, after whom he executed many works on porcelain, including portraits of the King of Rome, Charles X., and the Emperor of Russia. He was attached to the manufactory at Sèvres, and died at Geneva after 1851.

CONSTANTIN, JEAN ANTOINE, a landscape painter, who also etched, was born at Bonneveine, near Marseilles, in 1756. An enamel painter, discerning his talent, found him employment in painting porcelain, an occupation which he quitted to get lessons at Marseilles from Kapeller the elder and David of Marseilles. From that city an amateur took him to Aix, and arranged for his going to Rome, where he worked hard for six years. On his return to Aix he became the director of the School of Design. He exhibited at the Paris Salon from 1817 to 1831. Many of his paintings and a thousand drawings and etchings by him are in the Museum at Aix, where he died in 1844.

CONSTANTIN, JOSEPH SÉBASTIEN, the son of JEAN ANTOINE Constantin, and also a landscape painter, was born at Aix in 1793. He lost his sight, and died in the hospital of Bicêtre in 1864.

CONSTANTINI, GIOVANNI BATTISTA, (or CON-

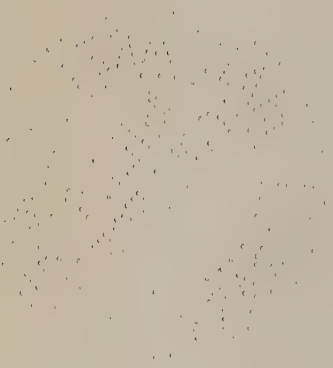
JOHN CONSTABLE

Hanfstängl photo] [*National Gallery, London*

THE VALLEY FARM

THE HAY-WAIN

HER MAJESTY QUEEN ALEXANDRA



STANTINO), was a native of Italy, who flourished about the year 1619. We have an etching by him, representing a Bacchanalian subject, surrounded with a grape vine, in the form of a border. It is executed in a slight, free style, somewhat resembling that of Guido, though less masterly, and appears to have been the work of a painter.

CONTARINI, Cavaliere GIOVANNI, was born at Venice in 1549. He was a contemporary of Palma, and studied the works of Tintoretto and Titian. His portraits and altar-pieces are distinguished by their beautiful colouring: in the former he followed the chaste and simple style of Titian. Contarini was a perfect master of the *sotto in su*, as is seen in his picture of the 'Resurrection' in San Francesco di Paola at Venice. He appears to have been much engaged in painting easel pictures of mythological subjects, which he had learning enough to treat with propriety, but he excelled especially in painting ceilings. He went to Germany and passed some years at the court of the Emperor Rudolph II., by whom he was knighted. He died in 1605.

Amongst his works, which are principally to be met with in the churches and palaces of Venice, may be mentioned:

Berlin.	*Museum.*	St. Sebastian.
Florence.	*Gallery.*	His own Portrait.
Milan.	*Brera.*	St. Jerome.
Paris.	*Louvre.*	The Virgin and the Infant Jesus enthroned, with St. Mark, St. Sebastian, and the Doge Marino Grimani kneeling; formerly in the Ducal palace at Venice. *His best work.*
Venice.	*Chiesa della Croce.*	The Crucifixion.
Vienna.	*Gallery.*	The Baptism of Christ.

CONTE, JACOPO DEL. See DEL CONTE.

CONTÉ, NICOLAS JACQUES, a French mechanician and portrait painter, was born at St. Cénery in Normandy in 1755. He was the inventor of a machine for engraving and of the crayons which bear his name. He died in 1805.

CONTI, BERNARDINO DE'. See DE' CONTI.

CONTI, CESARE and VINCENZIO, two brothers, were natives of Ancona, but went to Rome during the Pontificate of Gregory XIII., by whom they were employed, as well as by his successors, Sixtus V., Clement VIII., and Paul V. Cesare was esteemed for his grotesque ornaments, and Vincenzio painted the figures. The former died at Macerata about 1615; the latter went to the court of Savoy, and died there in 1610. Some of their works are in Santa Maria in Trastevere. In San Spirito in Sassia is the history of San Giacomo del Zucchi; in Santa Cecilia, 'St. Agnes,' and the 'Martyrdom of St. Urban.'

CONTI, FRANCESCO, an Italian historical painter, was born at Florence in 1681. He was a pupil of C. Maratti, whose style he imitated. He died in 1760. His own portrait by himself is in the Uffizi.

CONTRERAS, ANTONIO DE, a Spanish painter, was born at Cordova in 1587. He was a pupil of Pablo de Cespedes, after whose death he went to Granada, and subsequently to Bujalance, where he resided until his death, which took place in 1654. He painted many pictures for the Franciscan convent and other churches of Bujalance, and also distinguished himself by his portraits.

COOK, RICHARD, was born in London in 1784, and entered the schools of the Royal Academy in 1800. He was a constant contributor to the exhibitions from 1808 to 1822, during which time he painted several landscapes not destitute of poetic beauty, scenes from 'The Lady of the Lake,' displaying taste and talent, and in 1817 (having been elected an Associate in the preceding year) a more ambitious work, entitled 'Ceres, disconsolate for the loss of Proserpine, rejects the solicitations of Iris, sent to her by Jupiter.' In 1822 he attained the rank of Royal Academician, and almost from that time forward, and certainly for many years preceding his death, he seems to have relinquished his profession, and ceased to contribute to the annual exhibitions of the Academy, his private fortune enabling him to live independently of his art. He died in London in 1857. He illustrated editions of 'The Lady of the Lake' and 'Gertrude of Wyoming.'

COOK, ROBERT, an artist who lived at the end of the 15th and the beginning of the 16th century, is said to have painted the portraits of Henry VII., Henry VIII., Queen Katharine, the Duke of Suffolk, and the family of Sir Robert Wingfield.

COOK, SAMUEL, a water-colour painter, was born in 1806 at Camelford in Cornwall. At the early age of nine he was apprenticed to a firm of woollen manufacturers in that place, but during the intervals of his duties he would amuse himself with making drawings in chalk on the floor of the factory, to the annoyance of his employers, one of whom declared that "he would never be fit for anything but a limner;" and a limner he ultimately became. On the expiration of his apprenticeship he went to Plymouth, where he set up as a painter and glazier. Every hour he could snatch from business, however, was devoted to sketching from nature, and though these early products of his pencil displayed timidity in respect of colour, they nevertheless exhibited great truth; and with increasing knowledge and experience came increased confidence and power. In 1830 he sent some drawings to the New Society (now the Institute) of Painters in Water-Colours, which obtained him admission into that body; to whose annual exhibition he became a regular contributor, chiefly of coast scenes, though sometimes of inland views, till the day of his death, which occurred in 1859. A view of 'Stonehouse, Plymouth,' by him is in the South Kensington Museum.

COOK, THOMAS, who was born about the year 1744, was a pupil of Ravenet. He engraved many portraits, as well as some of the plates for Bell's 'Shakespeare' and 'British Poets.' He was also employed by Alderman Boydell, and engraved some of the works of Hogarth. He died in 1818, aged 74.

COOKE, EDWARD WILLIAM, the son of George Cooke, the engraver, was born in London in 1811, and was brought up with a view of following his father's profession. He early published a set of sixty-five etched plates of 'Shipping and Craft, views on the Thames. But in 1832 he determined to adopt oil-painting in place of engraving; and, three years later, his first works, 'Honfleur Fishing Boats' and a 'Hay-Barge, off Greenwich,' appeared at the Royal Academy. Since then, with three exceptions, 1839, 1846, and 1874, there was not a single exhibition up to that of 1879, which did not contain one or more of his works. To forty-one exhibitions he contributed one hundred and thirty works, all well thought out and carefully executed. In 1851 he was elected an Associate of the Royal Academy, and in 1864 he was made an Academician. He also contributed many works

to the British Institution, and frequently painted in water-colour: the South Kensington Museum has a collection of his works in this medium. He was a fellow of the Royal, the Geographical, the Geological, and the Linnæan Societies. He died at Groombridge, near Tunbridge Wells, in 1880.

His paintings generally represent views on the Thames, the Medway, and the English coast; but they also include scenes from Holland and France, and even so far afield as Morocco and the lagoons of Venice. We need mention but few:

Dutch Boats in a calm. 1844. *In the National Gallery.*
The Boat-House. *In the National Gallery.*
Lobster Pots. 1836.
Brighton Sands. 1838.
Mending the Bait Nets, Shanklin. 1836.
Portsmouth Harbour—The Hulks.
Portsmouth Harbour—The Victory.
} *At South Kensington.*
Dutch Boats on the Y. 1837.
Dutch Boats on the Dollart Zee.
A Calm Day in the Scheldt.
A Bit of English Coast.
Catalan Bay, Gibraltar. 1863.
The Goodwin Light-Ship.
A Dutch Galliot aground.
H. M. S. Terror abandoned. 1860.
Schevening Pinks running to anchor off Yarmouth. 1864.

COOKE, GEORGE, a line-engraver, who was born in London in 1781, was apprenticed to James Basire, and early in life attained celebrity. He died at Barnes in 1834. He was brother to William Bernard Cooke, and father of Edward W. Cooke, R.A.

The following are his principal works:

Illustrations to the 'Beauties of England and Wales.'
" Pinkerton's 'Collection of Voyages and Travels.'
" 'The Thames.' 1811.
" 'The Southern Coast of England.' 1814-1826.
" Surtees's 'History of Durham.'
" Clutterbuck's 'Hertfordshire.'
" Hakewell's 'Italy.'
" D'Oyly and Mant's 'Bible.'
" 'The Botanical Cabinet.' 1817-1833.
" 'London and its Vicinity.' 1826-1828.
Gledhouse, Yorkshire; *after Turner.*
Rotterdam; *after Sir A. W. Callcott.* 1825.
Old London Bridge; *after E. W. Cooke.*
New London Bridge; *after the same.*

COOKE, HENRY, a portrait painter and copyist, flourished in 1640, as appears by several portraits painted by him in that year for the Company of Ironmongers, and now in their Hall. They are probably copies of older pictures, as with the exception of Sir James Campbell, who sat to the artist, all the persons represented were dead long before the time when these were executed.

COOKE, HENRY, son of Henry Cooke, who was employed by the Ironmongers' Company, was born in 1642. He went to Italy and studied under Salvator Rosa. He painted the choir of New College Chapel, Oxford, the staircase at Ranelagh House, and Lord Carlisle's House in Soho Square. He died in 1700. It is said that he committed a murder and fled from England; and that after his return, he was employed by King William to "repair" the Cartoons of Raphael. He finished the portrait of Charles II. at Chelsea Hospital; and also tried portrait painting, but gave it up.

COOKE, WILLIAM BERNARD, a line-engraver, and a pupil of Angus, was born in 1778. He was the elder brother of George Cooke. He succeeded best in marine subjects, but never attained any great eminence. He published conjointly with his brother 'The Thames' and 'The Southern Coast of England.' His death occurred in 1855.

COOKE, WILLIAM JOHN, was born in Dublin in 1797, but his parents left Ireland when he was a year old. He was a pupil of his uncle, George Cooke, and in 1826 received from the Society of Arts a gold medal for improvements in engraving upon steel. About 1840 he left England and went to reside at Darmstadt, where he died in 1865. His best plates are those after Turner of 'Nottingham' and 'Plymouth' in the 'Views in England and Wales,' and 'Newark Castle' in Scott's Poetical Works.

COOL, JAN DAEMEN, of Rotterdam, is a painter of whom but little is known. In 1614, he was admitted into the Guild of St. Luke at Delft; but by 1618 he had returned to Rotterdam, and in 1623 he married Lysbeth, the widow of the painter Lowys Percelles. In 1652 the governors of the "Old Men's Home" at Rotterdam agreed to receive him into the institution on condition of his paying a sum of 1225 florins and painting a picture representing them assembled together. Cool died there in 1660, and was buried in the church of the institution. The work, which he executed in accordance with the agreement, is the only one known to be by him; and it is only lately that it has been given to its true author. Lamme ascribed it to Aart Mytens; Bürger gave it to Jacob Backer; and it is attributed to Daniel Mytens, the elder, by the catalogue, of 1867, of the Rotterdam Museum, where it has been since its removal from the Old Men's Home in 1849. It is dated 1653, and represents 'Five Governors, clothed in black, ranged round a table.' (See Obreen's 'Archief voor Nederlandsche Kunstgeschiedenis,' vol. I.)

COOL, PIETER, a Flemish engraver, flourished about the year 1690. His name is affixed to a middling-sized upright plate, representing Christ bearing the Cross, with St. Veronica and other figures, after Martin De Vos. It is executed entirely with the graver, in a coarse, stiff style.

COOL, THOMAS SIMON, a Dutch historical and genre painter, was born at the Hague in 1831. He studied at the Hague Academy under J. E. J. van den Berg, and first distinguished himself by his 'Atala,' exhibited in 1853. He resided in Paris from 1857 to 1860, and in Antwerp from 1861 to 1865. He died at Dordrecht in 1870.

COOPER, ABRAHAM, was born in London in 1787. His father was a tobacconist, who afterwards kept an inn at Holloway, but being unfortunate in business, his son was early left to his own resources. For some time he was employed in the mimic battles and pageants at Astley's theatre, then under the management of his uncle Davis. He employed much of his leisure time in making sketches of dogs and horses, and in 1809, without any instruction, succeeded in painting a favourite horse belonging to Sir Henry Meux so successfully that that gentleman purchased it, and was ever afterwards a liberal patron of the artist. He soon met with further encouragement as a painter of horses, from the Dukes of Grafton, Bedford, and Marlborough, and others of the sporting nobility and gentry, and many of his works were engraved in the 'Sporting Magazine.' In 1816 he was awarded a premium of 150 guineas by the British Institution (where he first exhibited in 1812) for a picture of the 'Battle of Waterloo.' In 1817 he was elected an Associate of the Royal Academy; in 1819 he exhibited a fine picture of 'Marston Moor'; and in

1820 became an Academician. From that time he was a constant exhibitor of pictures, generally of small dimensions, representing groups of horses and animals, field-sports, battle-scenes in the olden time, &c.; a grey horse being a very favourite feature in them. Latterly his works began to betray too manifestly an amount of mannerism and weakness which could not but detract from the reputation acquired by him in his earlier days. In 1862, following the example of Sir Robert Smirke, the architect, he resigned the rank of Royal Academician. He died at Greenwich on Christmas Eve in 1868. As might have been expected, there was but little variation in the types of his subjects and the character of their treatment. The following are some of his best works:

A Donkey and a Spaniel. 1818. } *At South*
A Grey Horse at a Stable Door. 1818. } *Kensington.*
The Pride of the Desert.
The Arab Sheik.
The Dead Trooper.
Hawking in the Olden Times.
Battle of Bosworth Field.
Battle of Naseby.
Richard I. and Saladin at the Battle of Ascalon.
Bothwell's seizure of Mary, Queen of Scots.

COOPER, ALEXANDER, who flourished about the middle of the 17th century, was the elder brother of Samuel Cooper, and was a scholar of his uncle Hoskins. Although greatly inferior to his brother, he painted portraits, both in oil and in miniature, with some reputation. He also succeeded in painting landscapes in water-colours. Not meeting with the encouragement he expected, he went to Flanders, where he passed some time, and afterwards visited Sweden, where he was made painter to Queen Christina.

COOPER, EDWARD, a portrait painter, likewise engraved after Albani and Kneller. A portrait painted and engraved by him bears date 1779, but the date of his death is not known.

COOPER, RICHARD, an engraver of portraits, is known chiefly as the master of Sir Robert Strange, who was apprenticed to him for six years. He was born in Yorkshire about 1705, but went early in life to Edinburgh, where he died in 1764.

COOPER, RICHARD, an English line-engraver, was born in London about 1730, and died there in 1820. He studied the art of engraving in Paris under Le Bas. His plates are chiefly portraits, of which the following are the principal:

The Children of Charles I., with a Dog; *after Van Dyck.* 1762.
Henrietta Maria, Queen of Charles I.
William III. and Queen Mary.
Frederick, Prince of Wales, and his sisters.
Francis Bacon, Viscount St. Alban's.
William Shakespeare; *from the Chandos picture in the National Portrait Gallery.*
Thomas Wentworth, Earl of Strafford.
George, Lord Jeffreys, Chief Justice of the King's Bench and Lord High Chancellor.
Sir John Napier, inventor of Logarithms.
Allan Ramsay, Scotch poet.
Andrew Allen, painter.
The 'Chapeau de Paille;' *after Rubens.*
Rembrandt's Mistress. 1777.
The Virgin and Infant; *after Correggio.* 1763.
The Maries and the Dead Christ; *after A. Carracci.*

COOPER, RICHARD, said to have been a native of London, the son of the engraver of the same name, was a landscape painter of some merit. At the end of the 18th century he went to Italy, where he studied the works of the old masters. On his return he lived for some time in Edinburgh, but subsequently settled in London. In 1800, and the following year, he exhibited at the Academy 'The Ruins of Vespasian's Amphitheatre, in Rome,' 'Landscape with Banditti,' and other views. He was at this time drawing-master at Eton College, and tutor to the Princess Charlotte. He died about 1810. Two water-colour drawings by him are in the South Kensington Museum.

COOPER, ROBERT, of whom little is known, engraved several of the heads in Lodge's Portraits and some of the portrait illustrations to Scott's Novels. He exhibited in 1821, and was living in 1836.

COOPER, SAMUEL, the eminent miniature painter, was born in London in 1609, and, with his brother Alexander Cooper, was instructed in the art by his uncle Hoskins, whom he soon surpassed. He was the first artist of his country who gave a strength and freedom to miniature, which approached to the vigour of oil-painting. The purity of his tints, the beauty of his carnations, and his loose and flowing manner of painting the hair, render the heads of his portrait models worthy of imitation; but to the head his merit is almost entirely confined. When he ventured to express more of the figure, his drawing is defective, and his execution undetermined. According to Lord Orford, Cooper visited the court of France, where he painted several pictures, for which his widow received a pension during her life. The works of Cooper were deservedly admired in his lifetime, and they are still placed with distinction in the cabinets of collectors. He died in London in 1672, and was buried in Old St. Pancras Church. Cooper painted some of the most illustrious men of his time; particularly Oliver Cromwell and John Milton, portraits of whom are now in the possession of the Duke of Buccleuch. He also painted Charles II., his Queen, and many of the celebrities of their court. It was for the court of England that Cooper painted the pictures for which his widow was promised a pension, which was never paid. This widow was sister to the mother of Alexander Pope.

COOPER, THOMAS SIDNEY, R.A., was born at Canterbury on September 26, 1803. When a mere child he displayed a marked interest in art, but his father's means being insufficient to provide him with the necessary training, he became assistant, at the age of twelve, to a coach-painter, an occupation which he later combined with scene-painting, pursuing both for some eight years, while he devoted all his scanty leisure to drawing and painting from nature. In 1823 he went to London, where, after he had worked for a time at the British Museum, he became a student at the Royal Academy, returning later to Canterbury and supporting himself there by giving lessons and by the sale of his works. In 1827 he removed to Brussels, where he married, and remained till 1831, when he came to settle in London. His first appearance as an exhibitor at the Royal Academy was in 1833, and he continued to contribute annually, being represented for the last time by four canvases in 1902 after his death, which occurred at Canterbury on February 7th of that year. He was elected an Associate of the Academy in 1845, and an Academician twenty-two years later. He made his chief successes in cattle-pieces, and so popular were these that he paid the penalty of becoming an especial prey of the picture-forgers, and had in later years to repudiate

a large number of examples of their handiwork submitted to his judgment. In his days of prosperity he settled near his native town, to which he became a constant benefactor, presenting it in 1882 with the 'Sidney Cooper Art Gallery,' erected on the site of the house in which he was born. 'A Summer's Noon' (1836), 'A Group in the Meadows' (1845), 'The Shepherd's Sabbath' (1866), 'The Monarch of the Meadows' (1873), and 'Separated, but not Divorced' (1874), are a few of his most important pictures. M. B.

COOPSE, PIETER, (or COOPS,) a Dutch painter of marine subjects and landscapes, in the manner of Bakhuisen and Van de Velde, flourished about the year 1672. His pictures are generally of a small size, well composed, full of subject, and vigorously painted. There is a picture by him in the Gallery at Munich, which is attributed to Bakhuisen in the catalogue, though the name may be discovered on it: in England the dealers are more cautious; they remove it. Ploos van Amstel and others have given facsimiles of some of his drawings; but it is only recently that his own countrymen have discovered his merit as a painter in oil.

COORNHAERT. See CUERENHERT.

COORTE, A. S., who flourished in Holland about 1700, excelled as a painter of fruit and flowers. His works are rarely to be met with.

COOSEMANS, ALART, a painter of flowers, fruit, and inanimate subjects, flourished in the Netherlands about 1630. Fruit subjects by him are in the Augsburg Gallery and the Belvedere at Vienna. In the Madrid Gallery there is a fruit-piece attributed to a J. D. COOSEMAN, who is said to have flourished in the Netherlands in the 17th century: and in the Bordeaux Museum, a fruit-piece ascribed to a N. COOSMAN.

COOTWYCK. See KOOTWYCK.

COPE, CHARLES WEST, R.A., the son of a painter in water-colours, was born at Leeds in 1811, and educated at the Grammar School of that town. He went to London in 1826, and after attending an art school in Bloomsbury under the superintendence of Mr. Sass, became a student at the Royal Academy in 1828. Leaving this in 1831 he went to Paris for six months, most of which was spent in copying pictures in the Louvre. Two years later, in 1833, his first exhibited picture, 'The Golden Age,' was accepted at the Academy. Soon afterwards he went to Italy, and, dividing his time between Rome, Naples, Florence, and Venice, remained there two years, studying the works of the old masters, and producing pictures of his own, one of which, 'Mother and Child,' was exhibited at the British Institution in 1836, while others appeared at the Academy the same year. Taking part in the competition for the decoration of the Houses of Parliament, he won, in 1843, a prize of £300 for a cartoon of 'Trial by Jury,' and in the next year obtained a commission to paint a fresco of 'Edward III. investing the Black Prince with the Order of the Garter,' which was followed by a second of 'Prince Henry acknowledging the authority of Judge Gascoigne' and 'Griselda's first trial of Patience.' He was elected an Associate of the Royal Academy in 1843, and an Academician in 1848. In 1883 he retired, and died at Bournemouth on August 21, 1890. His work was essentially academical, and he confined himself to those sacred, historical, literary or domestic subjects which were the fashion of his early days. Of the first are 'Hagar and Ishmael' (1836), and 'The disciples at Emmaus' (1868); of the second, 'Cardinal Wolsey arriving at Leicester Abbey' (1848), and 'The Pilgrim Fathers' (1857); of the third, 'King Lear' (1850), and 'Othello' (1868); of the fourth and most popular, 'Beneficence' (1840), and 'Baby's turn' (1854). The former, with several other of his pictures, is in the Victoria and Albert Museum. M. B.

COPIA, JACQUES LOUIS, a French engraver, was born at Landau in 1764 He went to Paris, and among other plates executed a charming little portrait of Queen Marie Antoinette, after Piauger, which is very rare. He also engraved a head of Marat, terribly startling in its ghastliness, from a drawing made by David immediately after his assassination. But Copia is chiefly identified with Prud'hon, the voluptuous genius of whose works no one has more fully comprehended. It must, however, be admitted that, apart from the great painter, Copia would have remained hidden in the crowd. His style was neither original nor brilliant, and his rare qualities of modelling and softness of execution required works suitable for their display. He died in Paris in 1799, unfortunately too early to be able to engrave the greatest works of his friend. But among other pupils he left one, Roger, who caught his manner, and is thought by many to have surpassed his master in the interpretation of the spirit of Prud'hon.

The following are the works of Prud'hon which have been engraved by Copia:

The French Constitution.
Equality, and Law; two small bas-reliefs from the preceding composition.
Liberty.
The Revenge of Ceres.
Love brought to reason.
Love laughing at the tears which he has caused to flow; a companion to the preceding.
En Jouir; an illustration to Gentil-Bernard's 'Art d'Aimer,' Didot's edition, 1797.
The First Kiss of Love; and four other illustrations to Rousseau's 'Nouvelle Héloïse,' Bossange's edition, 1808.

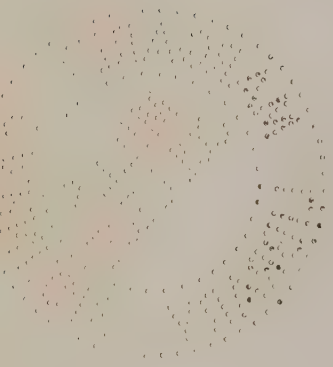
R. E. G.

COPLEY, JOHN SINGLETON, was born of English and Irish parentage at Boston in Massachusetts, in 1737. He was most probably taught the rudiments of his art by his step-father, Peter Pelham, a portrait painter and mezzotint engraver, whom Mrs. Copley had married after her first husband's death. In 1753, when he was only sixteen years of age, he painted and also engraved a portrait of the Rev. William Welsteed of Boston. His success soon became assured, and he received commissions to execute portraits of many distinguished persons of the day. About 1774 he painted the 'Boy with a Squirrel' (a portrait of his half-brother, Henry Pelham), which he sent to England, and which was exhibited anonymously at the Royal Academy. In consequence of the favour with which it was received Copley was advised to come to England, and he quitted America in the early part of 1774, never to return. From England he crossed to the continent and studied assiduously—particularly at Parma and at Rome—and soon after his return to London was elected an Associate of the Royal Academy in 1776, and an Academician in 1779. Whilst still in Boston (in 1767) he had been elected a Fellow of the Society of Artists in Great Britain. He painted several very interesting pictures relating to events in English History, but those which he exhibited at the Royal Academy were chiefly por-

T. SIDNEY COOPER

Mansell photo] [*Fitzwilliam Museum, Cambridge*

CATTLE PIECE



J. S. COPLEY

Hanfstängl photo] [*National Gallery, London*

THE SIEGE OF GIBRALTAR

traits. He was a great painter among the English artists of his day, and is not to be judged by the present standard; being, in a manner, self-taught, he achieved much more than many who had received academical instruction. He lived, from the time he settled in England, at a house in George Street, Hanover Square, where he died in 1815, and where his son, Lord Lyndhurst, also lived and died in 1864. Copley was buried in Croydon church. The following are some of his principal works: but many important portraits and sketches, including his last portrait of himself, were destroyed by the great fire at Boston in 1872.

The Death of Lord Chatham (*painted in* 1779-80; *in the National Gallery, where are also monochrome studies for the picture*).
The Death of Major Peirson (*in the National Gallery*). 1783.
The Siege and Relief of Gibraltar (*at Guildhall: a study for this picture is in the National Gallery; and various sketches for it are in the South Kensington Museum*).
The Princesses Mary, Sophia, and Amelia, daughters of George III. (*at Buckingham Palace*).
Samuel and Eli. (*Destroyed by fire at Mr. Graves's in Pall Mall, in* 1867.)
Charles I. ordering the arrest of Five Members of the House of Commons.
The Five Impeached Members brought back in triumph to Westminster.
The Speaker thanking the Sheriffs for protecting the impeached members.
The Dukes of Suffolk and Northumberland offering to Lady Jane Grey the Crown of England (*exhibited at the Royal Academy in* 1808; *now in the possession of Mr. Amory of Boston*).
Resurrection of our Lord (*exhibited at the Royal Academy in* 1812: *his last exhibited work*).
The Battle of the Boyne.
The Assassination of the Duke of Buckingham.
Charles I. signing the death-warrant of the Earl of Strafford.
The King's Escape from Hampton Court.
The House of Commons visiting the Army at Hounslow.
A Conversation. 1776.
The Copley Family (*in the possession of Mr. Amory of Boston*).
A Boy attacked by a Shark. 1778.
Portrait of Lord Heathfield (*at Guildhall: a study is in the National Portrait Gallery*).
Portrait of the Earl of Mansfield (*in the National Portrait Gallery*). 1783.

A 'Sketch of the Life and a List of some of the Works of John Singleton Copley,' by A. T. Perkins, was privately printed at Boston in 1873.

COPPA, Antonio. See Giarola.

COPPA, Stefano, was a native of Italy, and flourished at Rome about the year 1776. In conjunction with Giuseppe Perini, he executed the plates from the antique statues in the Clementine Gallery. He also engraved a print of the Ascension, after Giovanni Lanfranco.

COPPENS, Augustinus, a Flemish landscape painter and engraver, was a native of Brussels, where he was received into the Guild of St. Luke in 1698. He engraved some plates representing views of ruins, and architecture, which are executed in a neat, finished style.

COPPI, Giacomo, called Del Meglio, a Florentine historical painter, was born at Peretola in 1523. He studied under Vasari, and worked with him at Florence, where he died in 1591. His own portrait by himself is in the Uffizi.

COPPIN. See Delf.

COPPO di MARCOVALDO. See Marcovaldo.

COQUERET, Pierre Charles, a French engraver, was born in Paris in 1761, but the date of his death is not recorded. He studied under Janinet, and produced a large number of beautiful works. Besides whole-length portraits of Marshals Masséna and Jourdan, and General Pichegru, after Hilaire Le Dru, as well as several plates for Desnoyer's 'Recueil d'Estampes,' may be mentioned:

Junius Brutus condemning his Sons; *after Lethière.*
The Death of Virginia; *after the same.*
The Ninth Thermidor; a frieze; *after the same.*
An Interior; *after Carle Vernet.*
A Hunting Scene; *after the same.*
A Portrait; *after Boucher.*

COQUES, Gonzales. See Cocx.

COQUIN, Louis, called Cossin, was a French painter and line-engraver, who was born at Troyes in 1627, and died in Paris after 1686. We have by him some portraits, and a few subjects after various masters, executed with the graver in a style that has not much to recommend it. This artist has signed his plates *Coquin*, *Cauquin*, *Cossinus*, and *Cossin*. He assisted Collet in producing the 'Book of Goldsmiths' Designs' published in 1663, his plates being marked *L. C.* The following engravings are by him:

PORTRAITS.

Louis XV., King of France; life-size.
Valentin Conrart, of the French Academy; *after C. Le Fevre.*
François Chauveau, engraver; *after Le Febure.*
Carl Johann, Count von Königsmark; *after Dahl.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary: *after Lebrun.*
St. John the Evangelist suspended over a Cauldron of boiling Oil; *after the same.*
The Stoning of St. Paul at Lystra; *after J. B. de Champaigne.*
The School of Athens; *after Raphael.*

CORBAUX, Fanny, water-colour painter, was born in 1812. In 1827, after being self-taught, she gained the silver medal of the Society of Arts, and in 1830 the gold medal. She was the same year elected an honorary member of the Society of British Artists, and in 1839 a member of the Institute of Painters in Water-Colours. She was further known as a student of and writer on Oriental subjects and biblical exegesis, and was granted a Civil List pension. She died at Brighton, February 1, 1883.

CORBET, Matthew Ridley, was born at South Willingham, Lincolnshire, in 1850. After studying at the Slade School he joined the schools of the Royal Academy and started painting portraits. Having spent three years in Rome under the tuition of Signor Giovanni Costa, he devoted his attention entirely to the painting of landscape, particularly of Italian scenery. He exhibited first in London in 1871 at the Grosvenor Gallery and afterwards at the New Gallery, and for the first time in 1884 exhibited at the Royal Academy two pictures entitled 'Morning Glory' and 'Arno in Flood.' Five years later at the Paris Exhibition of 1889 he gained a bronze medal for his 'Sunrise.' In the same year 'Morning,' an English landscape, and in 1901 'Val d'Arno,' a scene in Italy, were purchased under the terms of the Chantrey Bequest. Among his other pictures were 'Autumn Rains' and 'Passing Storm' (1896), 'Carrara Mountains' (1897), 'Florence in Spring' (1898), 'The Dead Knight' (1899), and 'Sunrise' (1902). Corbet, who was made an Associate of the Royal Academy in 1902, died in London the same year, a few months after his election. H. C. S.

CORBETT, — a native of Cork, was a pupil of James Barry, R.A. He practised portrait painting in London, but afterwards returned to Cork where he met with some success. He died in 1815.

CORBOULD, GEORGE JAMES, the second son of Richard Corbould, was born in 1786. He was apprenticed to James Heath, the celebrated line-engraver, and followed in his steps. He died in 1846.

CORBOULD, HENRY, the third son of Richard Corbould, was born in London in 1787. He studied painting with his father, and was at an early age admitted as a student of the Royal Academy, under Fuseli, where he gained the silver medal for a study from the life. While at the Academy he made the friendship of Flaxman, Stothard, West, Chantrey, and Westmacott. He several times sat as a model to West, in whose picture of 'Christ Rejected' his head was painted for that of St. John; as also in that of 'Christ Healing the Sick in the Temple,' in the National Gallery. In 1808 he exhibited a painting of 'Coriolanus'; in the following year 'The Parting of Hector and Andromache,' and 'Thetis comforting Achilles,' &c.; but his name has been comparatively little before the public except as a designer for books, his time having been almost entirely occupied in making drawings from ancient marbles in the possession of various English noblemen. Those of the Woburn Abbey Marbles, made for the Duke of Bedford, were engraved, but only circulated among a few of his Grace's private friends. This was also the case with those executed for the Earl of Egremont. The vast collection of 'Ancient Marbles' in the British Museum, upon which he was engaged for about thirty years, was in course of publication at the time of his death. He was also occasionally employed in making drawings for the Dilettanti and Antiquarian Societies, of which he was a member. He was devotedly attached to art, and was surpassed by few in professional knowledge; no painter of his time was more thoroughly acquainted with drawing; and his copies from the antique may be referred to as models of accuracy and truth. Nor was he by any means without fancy and invention: some of his book illustrations are among the most graceful and effective productions of the age; and few designers ever more completely entered into the spirit of the author. He died at Robertsbridge, in 1844, of an attack of apoplexy, supposed to have been brought on by exposure to cold.

CORBOULD, RICHARD, who was born in London in 1757, was a painter, in oil and water-colour, of portraits, landscape, and occasionally history; of porcelain, and miniatures on ivory, and enamels; and was furthermore an illustrator of books, and an imitator of the old masters. From 1777 to 1811 he was a constant contributor to the Royal Academy. He died at Highgate in 1831. Of his works exhibited at the Royal Academy may be noticed:

1793. Cottagers gathering Sticks.
1802. Eve caressing Adam's Flock.
„ The Archangel Michael.
1806. Ulysses's Descent into Hades.
1806. View at Hampstead. (*At South Kensington.*)

CORBUTT, C. See PURCELL, RICHARD.

CORDELLE AGI, ANDREA, (CORDEGLIAGHI, or CORDELLA,) who sometimes signed himself ANDREAS BERGOMENSIS, came to Venice at the close of the 15th century, and for several years studied there under Giovanni Bellini; he then settled at Bergamo, and about 1515, when painting the great altar-piece at San Spirito, of St. John the Baptist and other saints, assumed the title of PREVITALI. The earliest known painting by him is a votive Madonna, now belonging to Count Ferdinando Cavalli, of Padua, dated 1502. Ridolfi mentions an 'Annunciation' at Ceneda by him, that Titian regarded as one of the ablest productions of the period at which he lived. The late Sir Charles Eastlake possessed a 'Marriage of St. Catharine,' dated by him 1504. He died of the plague in 1528. Many of the churches of Bergamo possess paintings by this master, as do also certain of the public and private collections of Venice. We further note:

London. *National Gallery.* A Madonna and Child, with Monk.
Venice. *Sir A. Layard's Coll.* Ecce Homo.

CORDES, WILHELM, a landscape painter, was born at Lübeck in 1824, and died in 1869 at Weimar, where he was professor at the school of arts. A 'Park in Winter,' and 'Hunting the Wild Game,' are two of his productions.

CORDIER, NICOLAS, called FRANCIOSINO, a French sculptor, painter, and engraver, was born in Lorraine in 1567. Whilst still young he went to Rome, and became a pupil of Michelangelo. After having painted several pictures of merit, and engraved on wood, he devoted himself to sculpture, and acquired a great reputation. His principal works at Rome are the statues of David, Aaron, St. Bernard, and St. Athanasius, in the Basilica of Santa Maria Maggiore, the colossal bronze figure of Henry IV. of France at San Giovanni in Laterano, and the statues of St. Sylvia and St. Gregory, the latter said to have been begun by Michelangelo, in the church of St. Gregory. He died at Rome in 1612.

CORDIER, ROBERT, a French engraver, established at Madrid in 1629. In 1653 he executed the title-page and 100 small plates for Solorzano's 'Emblemata.' On the top of the title-page, supported by figures of Faith and Religion, heirlooms of the Catholic monarchy, Philip IV. of Spain sits enthroned in all his habitual gravity, using the world, upheld by Atlas, as his footstool.

CORDIER, V., a French engraver, was a native of Abbeville, and flourished about the year 1760. His name is affixed to a plate representing a fountain, from a design of G. M. Dumont.

CORDOVA, PEDRO DE, who was born at Cordova, was the founder of the renowned school of that city. He was instructed in his art by Alexo Fernandes. An 'Annunciation' by him, painted in 1475, is still in the cathedral of Cordova.

CORDUBA, FRANCESCO, was an Italian engraver, by whom we have a set of plates of the principal fountains which are in the gardens at Rome, into which he has introduced several small figures, in the style of Callot. They are etched with considerable spirit.

CORENZIO, BELISARIO, was a native of Greece, born, according to Dominici, in the province of Achaia, in 1558. He was instructed in the rudiments of the art by an unknown painter, who was so loud in his praise of the Venetian artists, that Belisario burned with impatience to visit Venice, that he might be benefited by the contemplation of those extraordinary productions, of which the description had so much excited his curiosity. He accordingly went to Venice in 1580, when he was twenty-two years of age, and became a disciple of Tintoretto. After passing five years at Venice, he

settled at Naples, where his jealousy was the cause of the ill-treatment which foreign artists had to endure. Domenichino especially suffered fearful persecution through his vindictiveness. He painted a few pictures in oil, but his power seems to have been better adapted to subjects that require to be executed in fresco, in which he is bold, varied, and occasionally beautiful and correct. His principal works at Naples were 'The Miracle of the Loaves and Fishes,' painted in forty days for the Refectory of San Severino, and frescoes for the churches of San Patrizio, San Paolo Maggiore, San Marcellino, San Martino, and Sant' Annunziata. He died at Naples in 1643.

CORIOLANO, BARTOLOMMEO, who is thought to have been the grandson of Cristoforo Coriolano, was born at Bologna in 1599. He was first instructed by his father, but afterwards entered the school of Guido Reni, where he became an able designer and engraver on wood. He usually made use of two blocks for his woodcuts; on one he cut the outline and the dark shadows, like the hatchings of a pen, and on the other block the demi-tints; these he managed with great judgment, and his prints have a fine effect. His drawing is masterly and spirited, and his heads of a fine expression, characteristic of the great school in which he was educated. He worked at Bologna from 1630 to 1647, and was fond of developing the designs of Guido and Guercino. He dedicated a set of his prints after Carracci, Guido, &c. to Urban VIII., who recompensed him with the order of knighthood of Loreto, and a pension. He died in 1676. There are a few of his cuts executed in chiaroscuro, in which he used three blocks, which are signed with *BC. sc.; BC. EQ. SC.;* and *BART. COR. EQUES. F.* The following are good examples of this master:

St. Jerome in meditation before a Crucifix; *after Guido* 1637.
Herodias, with the Head of St. John the Baptist; *after the same.*
The Virgin, with the Infant sleeping; *after the same:* in chiaroscuro.
The Virgin and Infant Jesus, with St. John the Baptist; *after the same:* in chiaroscuro.
The Four Sibyls; *after the same.*
The Virgin and Infant sleeping; *after F. Vanni.*
Peace and Abundance; *after Guido.* 1642.
Jupiter hurling bolts at the Giants; *after the same;* on four sheets. 1647.
The Seven Ages, transported to Bologna; a Thesis.

THERESA MARIA CORIOLANO, his daughter, was instructed in painting by Elisabetta Sirani, and in engraving by her father. She etched a small plate of the Virgin, half-length, with the Infant Jesus.

CORIOLANO, CRISTOFORO, was a German engraver, born at Nuremberg in 1540. Heinecken states that the family name of this artist was LEDERER, which he exchanged in Italy for that of Coriolano. He engraved on wood, and was a very able artist. In the Life of Marc-Antonio, Vasari assures us that 'Maestro Cristofano,' after executing at Venice an infinite number of fine things, engraved on wood the portraits of the painters, sculptors, and architects, after Vasari's designs, for his 'Lives of the Painters,' first published in 1568. They are very masterly performances, but Zani considers them to be the work of Christoph Chrieger. He also engraved the greater part of the figures in the 'Ornithology' of Ulisse Aldrovandi. He died at Venice in the beginning of the 17th century.

CORIOLANO, GIOVANNI BATTISTA, is believed to have been the son of Cristoforo Coriolano; he was born at Bologna in the year 1590, and died there in 1649. He studied painting under Giovanni Lodovico Valesio, but did not distinguish himself much as a painter, although he was employed for some of the churches at Bologna. In Santa Anna are two pictures of St. Nicholas, and St. Bruno; and in the Nunziata an altar-piece of St. John, St. James, and St. Bernard. As an engraver, he is entitled to more consideration. He worked both on wood and on copper; but his woodcuts are greatly preferable to his engravings. Those in chiaroscuro are dated from 1619 to 1625. Among his best works, which resemble in style those of F. Villamena, are the following:

PORTRAITS.

Vincenzo Sgualdi.
Fortunius Licetus.
The same Portrait: a woodcut.
Joannes Cottunius.

SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *J. B. Coriolanus, sc.*
The miraculous Image of the Virgin, painted by St. Luke, held by three angels; *after Guido.*
The Virgin and Child, and St. John; *after A. Tiarini.*
Christ crowned with Thorns; etched in imitation of a woodcut; *after L. Carracci;* fine.
Cupid sleeping; in chiaroscuro; *after Guido.*
Triumphal Arch in honour of Louis XIII.; *Il Coriolano, fec.*
Twenty-seven plates for the 'Emblemata' of Paolo Maccio; the entire work consists of eighty-three plates; the rest being by *O. Gatti* and *A. Parasina.*

He also engraved a number of theses and frontispieces. His plates were signed with his full name, or *B. C. F.; Cor;* or *Corio.*

CORKOLE, AUGUSTE, a Belgian genre painter, was born at Ghent in 1822, and died in that city in 1875.

CORNARA, CARLO, was born at Milan in 1605, and became a scholar of Camillo Procaccini. He did not produce many works, but they were designed with an excellent taste, particularly his easel pictures, which were highly esteemed. One of the best of his public works is his picture of St. Benedict at the Certosa at Pavia. He died in 1673.

CORNEILLE, CLAUDE, a French painter and engraver, was a native of Lyons, who, during the reigns of Francis I., Henry II., Francis II., and Charles IX., enjoyed a great reputation for his portraits. They are usually of small size, and very pale in colour, and are often attributed to Jannet. Brantôme, in his 'Mémoires,' mentions with much praise a picture of Catharine de' Medici with her two daughters, and there is in the Lenoir collection at Stafford House a portrait of Louise Marguerite of Lorraine, Princess of Conty. A portrait of Francis I., attributed to Corneille, is in the Louvre. His engravings are slight, and betray the hand of a painter. Robert-Dumesnil gives a list of them in his 'Peintre-Graveur Français,' the best known being the 58 portraits of the French kings in the 'Epitomes des Roys de France,' printed at Lyons in 1546. Claude Corneille died after 1576.

CORNEILLE, JEAN BAPTISTE, (called CORNEILLE LE JEUNE,) was a painter who was born in Paris in 1649, and died there in 1695. He was a younger son of Michel Corneille of Orleans, and was instructed by his father, who sent him to Italy. After passing some years at Rome he returned to Paris, and was received into the Academy in 1675, the

picture which he painted for his reception being the 'Punishment of Busiris by Hercules.' It has been engraved by Jean Mariette, and is now in the Louvre. Inferior to his brother in the correctness of his design, he was still a reputable painter, and gave proof of his talent in several public works at Paris. For the cathedral of Notre-Dame he painted the 'Deliverance of St. Peter from Prison,' which has been engraved by B. Picard; and for the church of the Carmelites, 'Christ appearing to St. Theresa and St. John of the Cross.' He also engraved several plates from his own designs, and some after the Carracci. They are etched with great spirit, and some of them are finished with the graver. The following are his best plates:

SUBJECTS FROM HIS OWN DESIGNS.

The Bust of Michelangelo.
Susannah and the Elders.
St. Augustine in the midst of his Disciples.
St. Bernard.
Christ appearing to St. Theresa and St. John.
The Bust of Monsieur, crowned by Victory.
Apollo and Cupid; a medallion.
Apollo and Daphne; the same.
Mercury in the Air.
Diana and Calisto.

SUBJECTS AFTER THE CARRACCI.

St. John in the Wilderness; *after Annibale Carracci.*
Christ with the Samaritan Woman; *after the same.*
Two Landscapes, with St. Francis.

CORNEILLE, MICHEL, a French painter, was born at Orleans in 1601. He was a scholar of Simon Vouet, in whose style he painted several works for the churches, and was one of the twelve original members of the Royal Academy at Paris. His most celebrated work, 'St. Paul and St. Barnabas at Lystra,' was painted for the cathedral of Notre-Dame, and has been engraved by Poilly. His plates were signed with the letters *M. C.* He died in Paris in 1664. Corneille etched several subjects after Raphael, the Carracci, and others; among which are the following:

The Holy Family, with St. Elizabeth; *after Raphael.*
The Murder of the Innocents; *after the same.*
Christ appearing to Mary Magdalene; *after the same.*
The Virgin suckling the Infant Jesus; *after L. Carracci.*

CORNEILLE, MICHEL, (called CORNEILLE L'AÎNÉ,) a painter, was born in Paris in 1642. He was the son of Michel Corneille of Orleans, and studied under his father and under Le Brun and Mignard. He gained the pension at the Academy, which enabled him to visit Italy; but once there, he soon freed himself from the tie in order to study the antique in his own way. The works of the Carracci became eventually the model of his choice. On his return to France he became a member of the Academy in 1663, painting for his reception a picture of 'Our Lord's appearance to St. Peter after his Resurrection,' and was subsequently employed by the King at Versailles, Meudon, and Fontainebleau. He decorated with frescoes the cupola of the chapel of St. Gregory the Great in the Invalides, and painted the 'Calling of St. Peter and St. Andrew' for the cathedral of Notre-Dame. He also painted a 'Holy Family' for the Church of the Feuillants, a 'Massacre of the Innocents' for that of the Innocents, and a 'St. Francis' for the Capuchin church of the quarter of the Temple. Towards the close of his life he had apartments at the Gobelins manufactory, and is occasionally spoken of as 'Corneille des Gobelins.' The Louvre has by him a 'Repose in Egypt,' and the Bordeaux Museum a 'Baptism of Constantine.' He drew correctly, and his works are remarkable for a careful management of the half-lights: his heads are not devoid of a certain nobility. Simonneau, Tardieu, Sarrabat, Jean Mariette, and Audran have engraved after him. He himself etched and engraved with a broad, free point upwards of a hundred plates, which show considerable taste. He died at the Gobelins in Paris in 1708. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

The Deity appearing to Abraham.
Abraham journeying with Lot.
Abraham discomfiting the Army of the confederate Kings.
Abraham setting out with his son Isaac for the Sacrifice.

[These four plates having come into the possession of a printseller at Rome, named Rossi, he put the name of Raphael on them; they are now scarce.]

Samson and Delilah.
The Conception of the Virgin.
The Annunciation; in two plates.
The Nativity.
The Infant Jesus in the Manger.
The Flight into Egypt.
The Calling of St. Peter and St. Paul to the Apostleship.
St. Francis kneeling before the Cross.
Christ and the Virgin appearing to St. Francis.

SUBJECTS AFTER VARIOUS MASTERS.

The Marriage of St. Catharine; *after L. Carracci.*
The Virgin and Infant Jesus in a Landscape; *after Agostino Carracci.*
Jacob wrestling with the Angel, in a Landscape; *after Annibale Carracci.*
St. John preaching in the Desert; *after the same.*
St. Jerome in a Landscape; *after the same.*
St. Francis receiving the Stigmata; *after the same.*
Silenus, a Satyr, and a Faun, in a Landscape; *after the same.*
Abraham sending away Hagar; *after the same.*

CORNEJO. See DUQUE CORNEJO.

CORNELIS, ALBERT. It is not known where this master was born or where he learned his art. He was admitted as master-painter into the Guild of Saint Luke at Bruges between 1492 and 1498, and held the office of "vinder" in 1518–19. He died in 1532. He was employed by the magistrates of Bruges in 1520 to paint the decorations of the streets for the joyous entry of the King of the Romans on July 24, 1520. Documents in the archives of Bruges shown that he executed many paintings, but only one of these is known: the 'Coronation of the B. Virgin,' in the church of Saint James at Bruges.

CORNELIS, LAMBERT, was a Dutch engraver of the latter part of the 16th century, who was chiefly employed for the booksellers in engraving portraits. He resided for a long time in France. Among others, we have by him the portrait of Tycho Brahe, the astronomer, and one of his best works is the portrait of Queen Anna of Poland, 1596.

CORNELISZ, (or CORNELISSEN,) CORNELIS, was born at Haarlem in 1562. He was at first a scholar of Pieter Pietersz, son of Pieter Ariaensz, but betook himself to France when only seventeen years of age. On being driven back by the plague he made his way to Antwerp, and worked under Frans Porbus and Gillis Congnet. He afterwards returned to Haarlem, and there, in conjunction with C. van Mander, founded an Academy, from which many excellent artists were sent out. He was Regent of the Old Men's Hospital from 1614 to 1619, and died at Haarlem in 1637. His paintings comprised allegorical, mythological, and historical scenes, to-

gether with portraits and flower-pieces. They are distinguished especially by careful drawings from the nude, and accurate foreshortening of the figures. One of his paintings, 'The Rest upon the Flight into Egypt,' he afterwards engraved; and Kilian, Goltzius, Jan Müller, and others, have reproduced many of his works. Cornelis Bega was his grandson. The following paintings by him are in public galleries:

Amsterdam.	*Museum.*	Massacre of the Innocents. 1590.
Berlin.	*Gallery.*	Bathsheba. 1617.
„	„	An Entertainment. 1618.
Brunswick.	*Gallery.*	The Deluge. 1592.
„	„	The Golden Age. (*His chef-d'œuvre.*) 1615.
Dresden.	*Gallery.*	Venus, Apollo, and Ceres.
„	„	An Old Man showing a full Purse to a Girl.
Hague.	*Museum.*	Massacre of the Innocents. 1591.
„	„	The Marriage of Peleus and Thetis.
Petersburg.	*Hermitage.*	Baptism of Christ.
„	„	Cimon and Iphigenia.
Stockholm.	*Gallery.*	The Judgment of Paris.
Vienna.	*Gallery.*	The Dragon devouring the Men of Cadmus.

CORNELISZ, (or CORNELISSEN,) JACOB, who was born at Oost-Zaan in North Holland about 1475-1480, was living at Amsterdam in the first quarter of the 16th century, and distinguished himself as a painter and a designer on wood. He was still painting in 1553, and died in Amsterdam at an advanced age. He was one of the masters of Jan Schoorl. Though he is sometimes defective in the nude, his compositions are spirited, his heads expressive, and there is a great variety in his figures. The greater part of his numerous pictures for the churches of Holland perished during the Reformation. Of his paintings there are preserved:

Berlin.	*Gallery.*	Portrait of a Man with a long white beard.
Cassel.	*Gallery.*	The Triumph of Religion. 1523. (*Falsely ascribed to Jan De Mabuse.*)
Hague.	*Museum.*	Herodias with the Head of St. John the Baptist. 1524.
London.	*Nat. Gal.*	Portraits of a Dutch Lady and Gentleman.
Munich.	*Gallery.*	A Crucifixion.

To this artist belong the wood-cuts which were during the last century ascribed to a certain Jan Werner, or Jan Walther van Assen, but which are assigned to Jacob Cornelisz in an edition of the 'Historia Christi patientis et morientis,' dated 1651. His wood-cuts, which were as much admired as the copper-plates of his contemporary, Lucas van Leyden, are, however, so numerous as to preclude the idea that he could have done more than make the designs. Among the best are:

12 plates of the Passion. 1517.
6 „ of the Life of Christ.
10 „ of Counts and Countesses of Holland on Horseback.
Jesus disputing with the Doctors.
St. Hubert.

His son, DIRK JACOBSZ, was a good portrait painter, who died in 1567.

CORNELISZ, (or CORNELISSEN,) LUCAS, called KOCH ('the Cook'), was a Dutch painter, born at Leyden in 1493. He was the son of Cornelis Engelbrechtsen, and was instructed by his father. The little encouragement the art experienced at that time in his native country, obliged him, for the support of a numerous family, to exercise the occupation of a cook, and eventually induced him to visit England in the reign of Henry VIII., by whom he was employed, and was made painter to the king. Van Mander mentions some of the works of this master at Leyden, among others, the 'Adulteress before Christ.' Of his works in England, the sixteen portraits of the Constables of Queenborough Castle, at Penshurst, are the most considerable; and though few of them can be original paintings, they possess great merit. At Hampton Court there are four small female portraits, probably copies, attributed to him. He died in England in 1552.

CORNELIUS, PETER VON. This famous German painter was born on the 23rd of September, 1783, at Düsseldorf, where his father was Inspector of the Gallery, an appointment by no means lucrative, and scarcely sufficient for the support of his numerous family. The disposition of Cornelius for the profession of art was evinced at a very early age by his drawings in outline of single figures, groups, battles, and hunting parties, which were pronounced by those who had opportunities of seeing his untutored essays to be by no means devoid of an intuitive skill in their execution and arrangement. Yet the character of his talent was questioned, and it was against the advice of friends that he was allowed to proceed in his studies at the Academy, where he continued drawing industriously after the antique. Whilst yet a boy he lost his father, an event which immediately incited his naturally energetic temperament to extraordinary exertion, commensurate with the bereavement and its threatened consequences. In a letter to Count Raczynski, he states:—

"I was in my sixteenth year when I lost my father, and it fell to the lot of an elder brother and myself to watch over the interest of a numerous family. It was at this time that it was attempted to persuade my mother that it would be better for me to devote myself to the trade of a goldsmith than continue to pursue painting—in the first place, in consequence of the time necessary to qualify me for the art; and in the next, because there were already so many painters. My dear mother, however, rejected all this advice, and I felt myself impelled onward by an uncommon enthusiasm, to which the confidence of my mother gave new strength, which was supported by the continual fear that I should be removed from the study of the art I loved so much."

In the works of this distinguished artist it is observed that the study of nature and the technique of his art occupy him less than the care of expressing his thoughts in a powerful and characteristic manner; and it would often seem that those of his figures which are most forcible and elevated in style are deficient of vitality, insomuch that we might almost say that their life-blood had been arrested in its circulation. Force and grandeur are abundant elements in the character of his works, but we do not, perhaps, perceive in an equal degree truth and refined taste. In explanation of this it should be observed that a new era had about this time commenced in German literature. The principles of Winckelmann, which presented as the solitary rule the study of the antique, were no longer admitted as those alone which could develop skilful artists. It was perceived that an overweening love of the antique had in a great measure contributed to the unintelligible affectations of the French school; yet certain schools, and especially that of Düsseldorf, pursued the ancient method; and Cor-

nelius distinguished himself by his faithful adherence to it for a length of time. And yet all who would essay to reconcile his particular principles with those of Winckelmann—who would endeavour to place him in opposition to Göthe,—who would pronounce him too exclusively under the influence of the revival of mediæval religious art, and opposed to the study of models and an imitation of nature;—in short, all who would seek to discover in Cornelius a constant system, are altogether ignorant of the force of the original genius by which he was continually swayed. He was, however, the fellow-labourer with Overbeck in the artistic movement which too much repudiated the charms of colour, and made fresco once more adopted. The first important works of his youth were the decorations of the church of Neuss, an attentive examination of which declares a study of the works of Raffaelle. At the age of twenty-six he produced his compositions from Faust, after which, in 1811, he went to Rome, where he became one of the brotherhood of painters, amongst whom was Overbeck, whose particular friend he was, insomuch that the King of Bavaria associated them in a comparison to St. John and St. Paul. They dwelt together in an old convent, labouring from morning to night, with a mutual understanding that each should pronounce in sincerity on the productions of the other. Cornelius was one of those artists engaged in the decoration of the Villa Bartoldi, and at the same time was busied in his illustrations of the Nibelungenlied. From Rome he was called to Düsseldorf to remodel the Academy, and to Munich to take the direction of the frescoes which the then Prince Royal of Bavaria had projected for the Glyptothek. Thus divided between Düsseldorf—where he held the appointment of Director of the Academy—and Munich, where he was charged with the execution of many works, he resigned his appointment in the former city, to devote himself exclusively, with those of his pupils who thought fit to accompany him, to his commissions at Munich, of the Academy at which place he was appointed Director on the death of Sanger. It is from this period may be dated the immense activity in the arts in Munich under the reign of King Ludwig. Of this movement Cornelius was the prime mover—as the head of the school; and from Munich his reputation extended throughout Europe. It would be vain to attempt a Catalogue Raisonnée of his great works in that city; it must suffice to indicate the leading features of the principal. In the Glyptothek he decorated two large halls, one called the 'Hall of Heroes,' the other the 'Hall of the Gods,' with frescoes based upon the heathen mythology, and painted according to the genius of the antique. In the Pinakothek he painted a great work illustrative of the 'History of Painting,' and even whilst occupied with these he found time to decorate the Ludwigs-Kirche with four large frescoes—'God the Father,' 'The Nativity,' 'The Crucifixion,' and 'The Last Judgment,' the last of which measures 62 feet high, by 38 wide. About 1847 Frederick William IV. of Prussia invited Cornelius to Berlin, where he gave him a commission to decorate the Campo Santo, or Royal Mausoleum, destined to form one of the wings of the new cathedral, the building of which was commenced some years ago. His designs for this purpose possessed grandeur and originality, surpassing in daring all that the master had heretofore produced, 'The Four Knights of the Apocalypse' being especially noticed in this respect; these have been engraved by Thäter, and published at Leipsic, in 1848. During his sojourn at Berlin the King of Prussia took the opportunity to get Cornelius to make the design for the silver shield intended as a present for his godchild, the Prince of Wales, and which will be remembered as an attractive object at the great Exhibition of 1851. Reviewing the varied works of this great master, we find that the Old Testament, Homer, Göthe, Dante, the Nibelungen, the German Troubadours, and the New Testament, have all in turn supplied him subject matter. The heroic is most in accordance with his natural disposition; he is, however, not insensible to grace, and has expressed the tender sentiments with the utmost felicity. Most of his paintings at Munich have been engraved by Amsler, Eberlé, Schoeffer, &c. When the employment of historical painters was determined upon for the decoration of our New Houses of Parliament, Cornelius was invited to this country and advised the adoption of fresco painting, an unfortunate advice, our climate being considered. He died in Berlin on the 6th March, 1867.

Herr Förster has published 'Peter von Cornelius. Ein Gedenkbuch aus seinem Leben und Wirken,' Berlin, 1874, 8vo, 2 vols. W.B.S.

CORNER, John, a line-engraver, published in 1825 an interesting series of twenty-five 'Portraits of Celebrated Painters,' beneath each of which is a small medallion containing the artist's most celebrated work.

CORNISH, —. This name is affixed to a slightly etched portrait of Dr. Charles Rose, a Scotch clergyman. It was probably the work of an amateur, who was a member of the University of Oxford, as it is inscribed *Cornish, Oxon.*

CORNU, Sébastien Melchior, a French historical painter, was born at Lyons in 1804. He first studied under Richard and Bonnefond, and then went to Paris and entered the studio of Ingres. There are by him at Versailles the 'Surrender of Ascalon to Baldwin III.," and the 'Battle of Oued-Halleg. He continued the decorative works at St. Germain-des-Près after the death of Flandrin, and died at Longpont (Seine-et-Oise) in 1870.

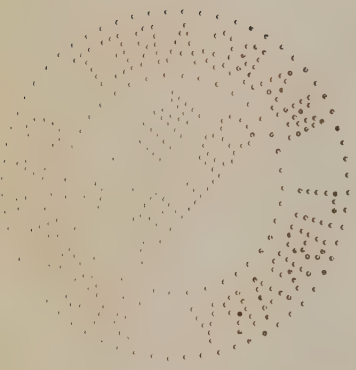
CORONA, Jacob Lucius, called Jacob Lucius von Cronstadt, and also the Master of the Key, a wood-engraver who lived in the 16th century, was a native of Cronstadt in Transylvania. He executed many wood-cuts after the designs of Lucas Cranach, and in 1564 removed from Wittenberg to Rostock, where he engraved on wood in 1578, after the court painter Cornelius Cromeny, the 'Genealogical Tree of the Dukes of Mecklenburg.' His wood-cuts are also to be found in the Wittenberg Bible of 1572, although dated 1558. His prints are signed *J. L. C. T.* (Jacobus Lucius Corona Transylvanus), sometimes *Jacob Siebenbürgen*, or with one or other of the following monograms:

CORONA, Leonardo, the son of a miniature painter, was born at Murano in 1561, and, according to Ridolfi, was first instructed by Rocca da San Silvestro, a painter of little note, who employed him in copying; but he afterwards improved himself by studying the works of Titian and Tintoretto. He also derived the greatest benefit from his acquaintance with Alessandro Vittoria, an eminent sculptor, who, Lanzi says, gave him chalk

J. B. C. COROT

Mansell photo] [*Louvre, Paris*

LANDSCAPE



models for the better management of the chiaroscuro, and assisted him in his much-esteemed picture of the 'Annunciation' in SS. Giovanni e Paolo, and his more admired work of the 'Assumption' in San Stefano, painted with a greatness of style that approaches to Titian. In San Fantino is his picture, so much applauded by Ridolfi, of the 'Crucifixion,' in which he treads so closely on the heels of Tintoretto as to be little short of the excellence of that master. He died at Venice in 1605. It is said that he copied the works of Titian so exactly, that connoisseurs mistook his imitations for the originals. The Brunswick Gallery contains two paintings by him—'Joseph and Potiphar's Wife,' and 'The Death of Lucretia.'

CORONATO, Il. See Calvi, Giulio.

CORONELLI, Vincenzo Maria, an Italian geographer and draughtsman, was born at Venice about 1650. He entered the order of the Minorites, and went to France, where he constructed the celebrated globes which are now in the National Library at Paris. On his return to Venice he was made cosmographer of the Republic, and founded the Academy of the Argonauts. In 1702 he became general of his order. He died at Venice in 1718. Among other works he published 'Ritratti de' celebri Personaggi,' 1697; 'Lo Specchio del Mare,' 1698; 'Atlante Veneto,' 1691-96; 'Roma antico-moderna,' 1716; and 'Singolarità di Venezia,' some of the plates in which he probably engraved.

COROT, Jean Baptiste Camille, was born in Paris, of humble parentage, in 1796. After receiving his education in the Lycée of Rouen, he was placed in a draper's shop. He did not follow his inclination till he was twenty-two, when he became a pupil of Michallon, then of Victor Bertin, and finally completed his studies in Italy. In 1827 he sent two of his works to his first exhibition, and amongst those which succeeded them may be named: 'A View in Italy,' 'A Souvenir of the Environs of Florence,' 'The Burning of Sodom,' 'Evening,' 'The Lake,' 'An Idyll,' 'The Italian Tyrol,' 'A Souvenir of Marcoussy,' &c. Besides these landscapes, he painted several figure subjects, such as: 'A Dance of Nymphs,' 'Ariadne,' 'Macbeth,' 'St. Sebastian,' 'Christ in the Garden of Olives,' 'Dante and Virgil,' and 'Hagar in the Desert;' the two last named being bequeathed by him to the Louvre. Corot's method was to work in the country in the summer, early and late, in the open air, to catch those effects only to be seen at dawn, at sunset, and by moonlight, in which he delighted. During the winter he worked in his studio on the ideas thus afforded him. His originality was great: he saw and portrayed nature with his own eyes in a manner replete with poetry and fancy, in which style he has found followers in Troyon, Diaz, and others. In his early years he had to contend with poverty, but in after life wealth flowed freely in on him, and he was never unmindful of the poor and struggling artist. It is computed that his benevolences during the siege of Paris in 1870 amounted to 25,000 francs. He received medals for his works in 1833, 1848, 1855, and 1867, and was decorated with the Cross of the Legion of Honour in 1846, becoming an officer of the order in 1867. As a mark of their esteem for 'le père Corot,' his brother artists presented him with a gold medal shortly before his death, which occurred in Paris on the 22nd of February, 1875. He bequeathed to the Luxembourg two views—one of the Forum, the other of the Colosseum at Rome. The pictures, sketches, etchings, &c., remaining in his studio were sold for 400,000 francs. Two Landscapes by him are in the Lille Museum, and one each in the Museums of Bordeaux, Douai, Metz, and Langres.

CORR, Erin, a Belgian line-engraver, was born of Irish parentage at Brussels in 1803. After studying under De Meulemeester, he went to Paris and completed his training under Wedgwood and Förster. On returning home he soon acquired a name by his engravings, and became in 1832 professor of engraving at the Antwerp Academy. He died in Paris in 1862. Among his best plates are:

Hagar in the Wilderness; *after Navez.* 1832.
The Saviour of the World; *after Leonardo da Vinci.*
Christ on the Cross; *after Van Dyck.* (His chef-d'œuvre.)
The Elevation of the Cross; *after Rubens.* (Unfinished; the etching only.)
The Descent from the Cross; *after Rubens.* (Unfinished.)
The King of the Belgians; *after Wappers.* 1834.
The Queen of the Belgians; *after Ary Scheffer.* 1838.
Cardinal Sterckx, Archbishop of Mechlin; *after Cels.*

CORRADI, Konrad, a Swiss landscape painter in water-colours, was born in the early part of the 19th century. He died at Uhwiesen in 1878.

CORRADINI, Bartolommeo, who is known as Fra Carnevale, was a Dominican monk living in the 15th century, who painted somewhat in the manner of Piero della Francesca. He was painting in Urbino in 1456, since records remain which prove him to have been then absolved from finishing a picture for the Confraternity of Corpus Christi in that city. In 1461 he was curate at San Cassiano di Cavallino, near Urbino, and seems to have lived there up to 1468. According to Padre Pungileone he painted the altar-piece of San Bernardino in the convent of that name in Urbino, in 1472. He died in 1484. Vasari asserts that he taught Bramante the art of perspective. A 'St. Michael and the Dragon' in the National Gallery, and a 'Virgin and Child with Saints' in the Brera, Milan, are ascribed to him.

CORRADO, Giaquinto, a Neapolitan painter, was born at Molfetta, in 1693. He studied in his native town, and afterwards at Rome. In 1753 he was invited to Madrid by Ferdinand VI., and succeeded Amigoni as first painter to the king. He remained in Spain until 1761, and died at Naples in 1765. The Madrid Gallery has fourteen of his works—3 allegorical, 2 landscape, 2 classical, and the rest sacred historical.

CORRALES. See Martinez de los Corrales.

CORREA, Diego, a Spanish painter, whose works are in the style of the Florentine school, flourished, according to the date on some of his pictures, in 1550. The following works, his chief productions, now in the Madrid Museum, were formerly in the convent of the Bernardines of St. Martin at Val de Iglesias:

Pilate washing his Hands.
Christ crowned with Thorns.
Ecce Homo.
The Death of St. Bernard.
The Last Judgment.
Madonna and Child and St. Anne.
St. Benedict blessing St. Maurus.
The Martyrdom of St. Andrew
The Resurrection.
St. Peter curing the Paralytic.
Descent of the Holy Spirit.
Descent from the Cross.

The 'Assumption of the Virgin,' in the same gallery, was formerly in the church of the As-

sumption at Toledo. The Dresden Gallery has a 'Christ on the Cross' said to be by him.

CORREA, MARCOS, a Spanish painter, was a scholar of Bobadilla, and a member of the Academy of Seville from 1667 to 1673. His subjects were unambitious; he painted with great care and finish small details of still life, such as papers, books, &c.

CORREGGIO, ANTONIO DA. See BERNIERI.

CORREGGIO, ANTONIO ALLEGRI DA. See ALLEGRI.

CORREGGIO, FRANCESCO, was a native of Bologna, and flourished about the year 1652. He was a scholar of Francesco Gessi, and painted history with some reputation. His works are chiefly confined to the churches at Bologna. In San Procolo is a 'Magdalene in the Desert;' in the Nunziata, the 'Madonna di Loreto;' and in Santa Maria de' Servi, the 'Virgin and Infant, with St. Luke and other Saints.'

CORRENS, ERICH, was born at Cologne in 1821, and after studying jurisprudence at Bonn, went to the Academy at Munich, and became an accomplished portrait painter and lithographer. He died at the latter city in 1877. He was well known for the elegance of his portraits, among which those of King Maximilian of Bavaria and Queen Maria, his consort, are mentioned as noteworthy.

CORSO, GIOVANNI VINCENZO, was born at Naples about the year 1490, and was instructed by Amato and Pietro Perugino. He also studied the works of Andrea Sabbatini and Polidoro da Caravaggio, and subsequently went to Rome, and assisted Pierino del Vaga. Most of the works of this artist in the churches at Naples have been damaged and retouched. The best preserved are his admired picture of 'Christ bearing his Cross,' with many figures, in the church of San Domenico Maggiore, and the 'Adoration of the Magi,' in San Lorenzo Maggiore. He died at Rome in 1545.

CORSO, NICCOLÒ, was a native of Genoa, and flourished about the year 1503, the date inscribed on some of his works. His pictures are chiefly in the cloister and refectory of the monastery of the Olivetan Fathers at Quarto, near Genoa; the most esteemed is a subject from the life of St. Benedict. Soprani extols this painter for the fecundity of his ideas, the fine expression of his heads, and, above all, for the vivacity and firmness of his colouring, which, if it could be divested of a little hardness, would cause this artist to rank among the ablest of the Genoese painters of his time.

CORT, CORNELIS, called in Italy CORNELIO FIAMMINGO, an excellent engraver, was born at Hoorn in Holland, in 1533 or 1536. He was first instructed by Hieronymus Cock, for whom, in the early part of his life, he executed several plates after Rogier van der Weyden, Michiel Coxie, Frans Floris, and H. Mostaert, which were published with the name of his master. After having earned a very considerable reputation by these plates, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great painter. He afterwards removed to Rome, where he established a school of line engraving, in which he sought to graft on the simple manner of Marcantonio a more brilliant and broader style. This gave to the art a direction which it long retained, and which was adopted and extended in Italy by Agostino Carracci, and followed by Nicolaus De Bruyn of Antwerp. The art of engraving had hitherto been nearly confined to small plates; and it was Cornelis Cort that opened the way to a more important sphere of the art. Cort died at Rome in 1578. His drawing is correct and tasteful; and his backgrounds, particularly his landscapes, are managed with great skill and finesse. His plates are signed with *C. C. f.*, *Corn.*, or *Co. f.* Heinecken has given a complete catalogue of the works of this esteemed artist, the merit of which will justify our giving the following ample list of the most interesting:

PORTRAITS.

Cornelis Cort; engraved by himself.
Henry II., King of France; oval.
Catharine de' Medici; Queen of France.
Don Juan of Austria; oval, with ornaments. 1578.
Marcus Antonius Moretus; oval.
Andrea Alciati; oval, with ornaments.
Rogier van der Weyden; painter.
Theodoor van Haarlem; painter.
Joachim Dionatensis; painter.

SUBJECTS AFTER HIS OWN DESIGNS.

The Birth of the Virgin. 1568.
The Conception of the Virgin. 1567.
The Presentation in the Temple.
The Repose in Egypt. 1568.
The Holy Family: St. Joseph presenting a Pear to the Infant.
The Last Supper. 1568. (He engraved this subject twice.)
A Crucifix over a Globe, held by two Angels.
The Resurrection. 1569.
St. Theodore, patron of Venice, overcoming a Dragon.
St. Catharine crowned by Angels. 1575.
St. Veredina kneeling before an Altar.
Two Landscapes, with Shipwrecks.

SUBJECTS AFTER FLEMISH MASTERS BEFORE HE WENT TO ITALY.

Adam and Eve, with the Serpent; *after Michiel Coxie.*
The Resurrection; *after the same.* 1568.
The Descent of the Holy Ghost; *after the same.*
Christ triumphant, with St. Peter and St. Paul; *after the same.*
Four Plates of the History of the Rich Man and Lazarus; *after Heemskerk.*
The Parable of the Vineyard; *after the same.*
Four Plates of the Parable of the Talents; *after the same.*
Six plates of the History of Noah and the Deluge; *after F. Floris.*
Six plates of the History of Abraham; *after the same.*
Six plates of the History of Jacob and Rachel; *after the same.*
Ten plates of the Labours of Hercules; *after the same.*
Four plates of the History of Pluto and Proserpine; *after the same.*
Bacchus and Venus; *after the same.* 1566.
The Immortality of Virtue; emblematical; *after the same.* 1564.
The Descent from the Cross; *after Rogier van der Weyden.*
St. Roch; *after J. Speckart* 1567.
St. Laurence; *after the same.*
St. Dominic reading; *after Bart. Spranger.*
The Holy Family, with Angels; *after the same.*
The Coronation of the Virgin; *after Gilles Mostaert.* 1565.
The Academy of Painting; *after Stradan;* fine. 1578.

SUBJECTS AFTER VARIOUS MASTERS ENGRAVED IN ITALY.

After Titian.

The Annunciation.
Another Annunciation.
The Martyrdom of St. Laurence. 1571.
The Trinity; generally called, All Saints. 1566.
St. Jerome in the Wilderness, reading.
St. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; *In Venetia. Corn. Cort. f.;* scarce. Not mentioned by Heinecken.

The Magdalene; half-length.
The Magdalene in the Desert, before a Crucifix.
Tarquin and Lucretia. 1571.
Diana and Calisto.
Prometheus. 1566.
Rogero liberating Angelica from the Dragon.

After Girolamo Mutiano.

St. Peter walking on the Water. 1568.
Christ crowned with Thorns.
Christ bearing his Cross.
The Descent from the Cross, with two Ladders.
The Descent from the Cross, with four Ladders.
Christ appearing to the Marys.
St. Jerome in Meditation.
A set of seven Landscapes, with Figures, called the Seven Penitents; St. John the Baptist, St. Mary Magdalene, St. Jerome, St. Onophrius, St. Hubert, St. Francis with the Stigmata, and St. Francis in devotion.

After Giulio Clovio.

The Annunciation.
The Adoration of the Magi, in the form of an Altar.
The Virgin and Infant; half-length.
Christ preaching in the Temple.
The Baptism of Christ.
The Crucifixion between the two Thieves.
Another Crucifixion; a grand composition. 1568.
The dead Christ, with the Marys.
The Entombment of Christ.
Christ appearing to Mary Magdalene.
The Conversion of St. Paul.
St. George and the Dragon.

After Taddeo Zuccaro.

The Creation of Adam and Eve.
The Presentation in the Temple.
The Nativity; a rich composition.
The Holy Family, with St. John and his Lamb.
The Miracle of the Loaves.
The Entombment of Christ.
The Descent of the Holy Ghost.
The Martyrdom of St. Agatha.

After Federigo Zuccaro.

Moses and Aaron before Pharaoh. 1567.
The Birth of the Virgin. 1578.
The Conception of the Virgin.
The Annunciation. 1571.
The Nativity. 1568.
The Adoration of the Magi.
The Holy Family, with the Infant.
The Flight into Egypt.
The Adulteress before Christ.
Christ tempted in the Wilderness.
Christ driving the Buyers and Sellers from the Temple.
The Resurrection of Lazarus.
The Woman of Samaria.
Christ on the Mount of Olives.
Christ taken in the Garden.
The Death of the Virgin.
The Coronation of the Virgin.
The Calumny of Apelles.

After Raphael.

The Transfiguration. 1573.
The Battle of the Romans, called the Battle of the Elephants. (*He engraved also a reverse of this plate.*)
The Battle of Constantine with Maxentius.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

Parnassus; *after Polidoro da Caravaggio.*
The Adoration of the Shepherds; *after the same.*
The Repose in Egypt; *after B. Bassano.*
The Visitation of the Virgin to St. Elizabeth; *after Marco da Siena.*
The Nativity; *after the same.*
The Adoration of the Shepherds; *after Paris Romano.*
The Holy Family; *after F. Barocci.* 1577.
The Baptism of Christ; *after F. Salviati.*
The Marriage at Cana; *after Lorenzo Sabbatini.*
The Last Supper; *after Livio Agresti.*
The Stoning of Stephen; *after Marcello Venusti.*
St. Jerome penitent; *after Riccio da Siena.*
St. Jerome in the Desert, with two Angels; *after Jacobus Parmensis.*
The Cord of St. Francis; *after Carracci.*
The Marriage of St. Catharine; *after Correggio.*
St. Jerome; *after the same.*
St. Margaret of Cortona; *after Tempesta.*
A Dance of Dryads; *after Il Rosso.*
The Three Fates; *after Giulio Romano.*
The two Tombs of the Medici; *after Michelangelo.*

CORT, HENDRIK DE. See DE CORT.

CORTBEMDE, BALTHASAR VAN, the son of a picture-dealer, was a painter of Antwerp, who was born in 1612, married Ursula, a sister of Jan van den Hoecke, the painter, and died between 1663 and 1670. He studied under Jan Blanckaert, and was considered among the better class of the masters of his century. A 'Good Samaritan' in a landscape by him (1647) is in the Antwerp Museum.

CORTE, CESARE, the son of Valerio Corte, was born at Genoa in 1550, and studied under Luca Cambiaso. According to Baldinucci, he was one of the most noted portrait painters of his time: he also painted historical subjects with considerable success. He visited France, where he was much employed, and is said by Baldinucci to have been in England in the reign of Queen Elizabeth, although he is not mentioned in Lord Orford's 'Anecdotes'; he, however, painted that queen, and several of her court. His best historical works are at Genoa. For the church of San Pietro he painted the titular Saint at the feet of the Virgin, coloured with great chasteness and delicacy; for San Francesco, the altar-piece of the chapel of Prince Massa, representing Mary Magdalene; and for the church of Santa Maria del Carmine two pictures of St. Simeon and St. Francis. He died in 1613. His son DAVIDE, who died in 1657, was a celebrated imitator of the old masters.

CORTE, GABRIEL and JUAN DE LA. See DE LA CORTE.

CORTE, VALERIO, was born at Pavia in 1530. He went to Venice, and under the guidance of Titian became an eminent painter of portraits. He afterwards settled at Genoa, where he met with great encouragement, but ruined himself by the folly of alchemy. He died at Genoa in 1580.

CORTELLINI, MICHELE, who painted from about 1502 to 1542, was a follower of Francia. A 'Madonna enthroned, with four Saints,' by him, formerly in Sant' Andrea, is now in the gallery at Ferrara.

CORTESE. See COURTOIS.

CORTICELLI. See LICINIC, GIOVANNI ANT

CORTONA, IL GOBBO DA. See BONZI.

CORTONA, LUCA DA. See SIGNORELLI.

CORTONA, PIETRO DA. See BERRETTINI.

CORVI, DOMENICO, an Italian painter, was born at Viterbo in 1721. He was instructed by Mancini, and showed his great talent in his chief work, 'The Family of Priam with the dead body of Hector.' He was for some time Director of the Roman School and the instructor of Cades and Camuccini. He died in 1803.

CORVINUS, JOHANN AUGUST, a German engraver, was born in 1682. He worked chiefly for the booksellers, and principally engraved views and buildings, in a neat but stiff style. By him there is a set of ornaments for ceilings, after designs by Carlo Maria Pozzi; most of the plates for a work entitled 'Representatio Belli ob Successionem in Regno Hispanico,' published at Augsburg, are by this artist; and several for a book by Pfeffel on the churches and monasteries of Vienna, published at Augsburg, in 1724-25. He died in 1738.

COSA, DIEGO DE, a Spanish engraver, who exe-

cuted some spirited plates in the French style at the commencement of the 18th century. There is by him in Luis de Salazar's 'Indice de las Glorias de la Casa Farnese,' 1716, a plate representing the arms of that house, with four allegorical figures.

COSCI. See BALDUCCI, GIOVANNI.

COSIDA, GERONIMO, a Spanish painter of good family, flourished at Saragossa early in the 16th century, and was patronized by the Archbishop Don Fernando de Aragon. His best pictures were architectural decorations. According to Cean Bermudez, his invention was fertile and his colouring soft and agreeable. He was still living in 1572.

COSIMO, ANDREA DI. See FELTRINI.

COSIMO, PIERO DI. See PIERO DI LORENZO.

COSIMO DI LORENZO FILIPPI. See ROSSELLI.

COSMATI, were a family of mosaicists and architects, who lived at Rome during the whole of the 13th century. Their works were chiefly executed for the churches of Santa Maria sopra Minvera, and Santa Maria Maggiore in their native city.

COSME. See TURA.

COSSA, FRANCESCO, (or DEL COSSA,) an Italian painter of the school of Ferrara, flourished in the middle of the 15th century. His name first appears in a record of 1456, which proves that he was then an assistant to his father Christofano del Cossa, who was at that time employed in painting the carving and statues on the high altar in the chapel of the bishop's palace at Ferrara. He afterwards went to Bologna, where his two masterpieces still remain. The first is a canvas with the Virgin and Child enthroned, with two Saints, and a portrait of Alberto de' Catanei, signed and dated 1474, and now in the Gallery. The second is a fresco in the church of the 'Madonna del Barracano,' representing the Virgin and Child enthroned, beneath which are the portraits of Giovanni Bentivoglio and Maria Vinziguerra; it is dated 1472. There is a fine picture of St. Vincent Ferrer in the National Gallery, an 'Annunciation' at Dresden, and an Allegory at Berlin.

COSSALE. See COZZALE.

COSSIAU, JAN JOOST VAN, (or COSZIAU,) was a landscape painter, who was born near Breda in 1654, and died at Mentz in 1732, although he generally resided at Frankfort. His manner of treating his landscapes is Italian, and he endeavoured to imitate the style of Gaspard Poussin. His pictures are well composed, and are enriched with buildings and cattle. We find mention of the following:

Brunswick.	*Gallery.*	Two Landscapes with Cattle. (*Both dated* 1704.)
Cassel.	*Gallery.*	Egyptian Landscape.
Munich.	*Gallery.*	A large Landscape. 1716.

COSSIERS, JAN, (COTSIERS, COUTSIERS, or CAUSIERS,) a son of Antonis Cossiers, a painter in tempera, (who died in 1646-47,) was born at Antwerp in 1600. He was a pupil of Cornelis De Vos, the elder, entered the Guild of St. Luke in 1628-29, was dean thereof in 1639-40, and died at Antwerp in 1671. There are many of his works in the churches in Flanders; they are judiciously composed, and his attitudes are well chosen and natural. His drawing is tolerably correct, and his colouring vigorous, though a little too brown. In the back-grounds of his pictures he frequently introduced architecture, which he treated in a masterly manner. The following are among his best works. At Brussels, in the church formerly of the Jesuits, the 'Nativity'; and at the Beguinage, the 'Martyrdom of St. Ursula.' At Mechlin, a grand composition of the 'Crucifixion,' and the 'Presentation in the Temple.' In the Antwerp Museum are 'The Adoration of the Shepherds,' 'Preparation for the Flagellation,' and three other works by him; in the Hague Gallery is a 'Triumph of Silenus'; in the Madrid Gallery, 'Prometheus' and 'Narcissus'; in the Cassel Gallery, 'An Old Beggar-Couple'; in the Brussels Gallery, the 'Deluge'; and in the Lille Museum, a 'Miracle of St. Nicholas.'

COSSIN. See COQUIN.

COSSIN, LOUIS, who was born at Troyes in 1633, engraved a portrait of François Chauveau after Claude Lefèvre, and also a portrait of Valentin Conrart.

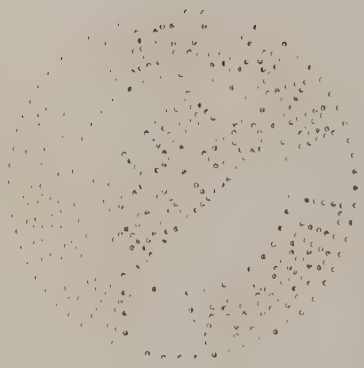
COSTA, FRANCESCO, an Italian painter, chiefly of ornaments and perspective, was born at Genoa in 1672. He was a pupil of Gregorio de' Ferrari and of A. Haffner, and worked much in conjunction with Revello. He died in 1740. A 'Landscape with the Rape of Europa,' by him, is in the Uffizi at Florence.

COSTA, IPPOLITO, who was born at Mantua in 1506, was the son of Lorenzo Costa. Although not a pupil of Giulio Romano, his style closely imitated that master. He died in 1561. He had a brother, GIROLAMO COSTA, of whom he was the instructor, as he was also of Bernardino Campi.

COSTA, LORENZO, 'the elder,' was born at Ferrara in 1460, and is supposed to have been the pupil of either Tura or Cossa. In early life he painted some of the frescoes in the hall of the Schifanoia, belonging to Duke Borso of Ferrara. Costa's first visit to Bologna seems to have been made in 1480, and he is said to have painted scenes, drawn from the 'Iliad' and Greek history, in the Bentivoglio Palace in 1483. The picture of St. Sebastian, and the portrait of Canon Vaselli, in the Marescotti chapel in Santa Petronia at Bologna, are of about this date. In 1488 he painted a votive Madonna, with the likenesses of Giovanni Bentivoglio and his wife and their eleven children, on the walls of the Bentivoglio chapel in San Giacomo Maggiore at Bologna; he also executed on the walls of the same chapel the landscapes surrounding an equestrian figure of Annibale Bentivoglio; and in 1490 the frescoes there of the 'Triumph of Life and of Death' were completed. Between 1490 and 1495 he finished the 'Annunciation' at San Petronio, and in 1492 the great 'Madonna and Child, with SS. Sebastian, James, Jerome, and George,' over the high altar of the Baciocchi Oratory in the same church. In 1497 he painted the 'Virgin and Child, with four Saints,' in the Segni chapel in San Giovanni in Monte, and the 'Glory of the Madonna' for the high altar of the same church. In the Brera, Milan, is an 'Adoration of the Magi' of 1499; and of the same year are the lunette frescoes in the Bentivoglio chapel, at San Giacomo Maggiore. A friendship existed between Francia and Costa during the years extending from 1480 to 1500, and their works show the influence of Costa upon the Bolognese Francia, who may be regarded as his pupil in painting. In 1481 Giovanni Bentivoglio founded the Oratory of St. Cecilia, Bologna, and in its decorations Costa, Francia, Chiodarolo, Aspertini, and, according to Frizzoni and Milanese, Cesare Tamaroccio, all had a share; Costa executing two frescoes—one of 'Pope Urban instructing his convert Valerian,' the other of 'St. Cecilia distributing her goods to the poor.' In 1509, after the expulsion of the Bentivoglio family from

Hanfstängl photo] [*National Gallery, London*

ST. VINCENTIUS FERRER (DOMINICAN)



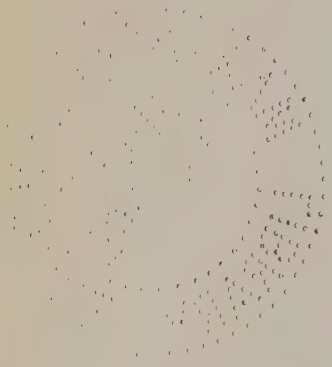
Alinari photo] [*Bologna Gallery*

THE MADONNA AND CHILD, WITH SAINTS

LORENZO COSTA

Alinari photo] [*Bologna*

THE MADONNA AND CHILD WITH THE
BENTIVOGLIO FAMILY



Bologna, Costa was taken into the service of the Marquis Francesco Gonzaga of Mantua, where he remained until his death, his chief works being in the palace of St. Sebastian. Of other pictures which he produced at that time can be mentioned a 'Virgin and Child between two Saints,' in the Ferrara Gallery; the 'Allegory of the Court of Isabella of Este,' now in the Louvre; a small diptych formerly in the possession of Sir Charles Eastlake; and a 'Madonna and Saints,' of 1525, in the church of Sant Andrea, Mantua. Costa probably painted some of the frescoes which adorn the Schalcheria in the castle of Mantua. By him we have also one engraving, the 'Presentation in the Temple,' from the sketch for an altar-piece by himself, dated 1502, the year in which were engraved the two Saints by Francia, by whom Costa appears to have been led to engrave the plate in question. Although much in the style of Francia, it is treated in a freer and more picturesque manner. His death took place at Mantua in 1535. Of his pictures the following may be noted:

Berlin.	*Museum.*	Pietà. 1504.
,,	,,	Presentation in the Temple. 1502.
Bologna.	*S. Giacomo Maggiore.*	Madonna, adored by Giovanni Bentivoglio and his Family (*in tempera*). 1488.
		The Triumph of Life and of Death (*in tempera*).
		Vision of the Apocalypse; *fresco.*
,,	*S. Cecilia.*	Two subjects from the Life of St. Cecilia; *frescoes* (*the eight other compartments painted by Francia and his pupils*).
,,	*S. Petronio.*	The Twelve Apostles (*in tempera*). 1495.
,,	,,	St. Jerome.
,,	,,	Martyrdom of St. Sebastian (*sometimes wrongly ascribed to Cossa*).
,,	*S. Giovanni in Monte.*	Virgin enthroned, surrounded by Saints. 1497.
,,	*Pinacoteca.*	St. Petronius between SS. Francis and Dominic. 1502.
Florence.	*Pitti Palace.*	Portrait of a Man in a red Cap.
London.	*Nat. Gall.*	Madonna and Child enthroned, with Angels. 1505.
,,	*Hampton Court.*	Portrait of a Lady, probably Isabella d'Este, Marchioness of Mantua.
Mantua.	*S. Andrea.*	Virgin surrounded by Saints. 1525.
Milan.	*Brera.*	Adoration of the Magi. 1499.
Paris.	*Louvre.*	Court of Isabella of Este, Duchess of Mantua.
,,	,,	Mythological Scene.

COSTA, Lorenzo, 'the younger,' who was born in 1537, was the son of Girolamo Costa, and was instructed in the art of painting by his uncle Ippolito. He worked in concert with Taddeo Zuccaro in the Belvedere at Rome, about 1560, and died in 1583.

COSTA, Tommaso, a painter of perspective views, and a pupil of Jean Boulanger, was born at Sassuolo in 1635. He resided at Reggio, and died in 1690. He is represented in the Estense Gallery, Modena, by an exterior and an interior.

COSTANZI, Placido, who was born in Rome in 1688, was a pupil of B. Luti, and painted historical subjects. The most esteemed of his larger works, is his 'St. Camillus,' in Santa Maria Maddalena; in which he has aspired to the imitation of Domenichino. His 'Resuscitation of Tabitha,' in Santa Maria degli Angeli, is the original of a mosaic in St. Peter's. He also painted in fresco the ceilings of the tribunes in Santa Maria in Campo Marzo and San Gregorio, and was much employed in painting figures in the landscapes of other artists, particularly in those of Jan Frans van Bloemen, called Orizonte. He died in 1759. A portrait of George Keith, Earl Marischal of Scotland, painted by him in Rome in 1752, is in the National Portrait Gallery, and 'St. Pancras and the Infant Christ,' by him, is in the Dublin National Gallery.

COSTE, Jean, a French historical painter, who flourished in the 14th century, was the painter in ordinary and favourite of King John. He distintinguished himself especially by some paintings of great merit which he executed in oil at the castle of Val-de-Rueil in 1356. He died in 1391.

COSTELLO, Louisa Stuart, the daughter of Colonel Costello, was born in France in 1799. When about twenty years of age she visited London, and from 1822 to 1839 exhibited miniature portraits at the Royal Academy. She was likewise an authoress, and published 'Specimens of the Early Poetry of France,' the 'Rose Garden of Persia,' and other successful works. She died at Boulogne in 1870.

COSTER, Adam de. See De Coster.

COSTER, Anne. See Vallayer.

COSTER, D., was a Flemish engraver, who flourished about the year 1700. He was chiefly employed by the booksellers; and, among other plates, engraved a portrait of Frans Hals, the painter, after Van Dyck.

COSWAY, Maria Cecilia Louisa, whose maiden name was Hadfield and whose father was a Manchester man, was born at Florence in 1759. From a very early age she showed great powers of drawing, and as a child gained a silver medal for proficiency in that art. In 1778 she was elected a member of the Academy of Fine Arts in Florence, and was one of the very youngest members ever admitted into that select society. She was also an excellent musician, and played the organ at the Monastery of the Visitation, where she had been educated. Her father died in 1778-9, and then at the earnest recommendation of her friend Angelica Kauffmann she came to London with her mother, sister and brother. At Mr. Townley's house in Park Street she met Richard Cosway, who was attracted by her unusual beauty and fell in love with her. They were married at St. George's on January 18, 1781, and Mr. Townley gave the bride away. She was greatly attached to her eccentric husband, and they travelled on the Continent very much together, Mr. Cosway at times returning to England alone, and leaving his wife in France and Italy busy upon carrying out a scheme which interested her greatly, that of founding a special religious order for teaching and attaching a high-class girls' school to the convent. This scheme she started first at Lyons under her good friend Cardinal Fesch, and with the full approval and financial assistance of her husband, but eventually she transfered it to Lodi, where, by the aid of the Duke of that place, she obtained an old monastery which she fitted up for her purpose. During the life of her only little girl, who died at the age of six, Maria Cosway was in England, and exhibited many works at the Royal Academy, painting miniatures and also works in oil and pastel, and preparing illustrations for Boydell's Shakespeare Gallery and Macklin's Poets. She also cleverly copied some of the works of Correggio and many of her husband's miniatures. She tenderly nursed Richard Cosway during his mental disorder

and serious illness, and on his death she returned to her beloved Italy and settled down at Lodi, endowing the convent there with her estate and devising to it all she could bequeath. The Emperor Francis I. having desired to plant near to Milan a branch house of the well-known Order of the Dame Inglesi, Mrs. Cosway merged her small creation into that larger Order and benefacted the new establishment. In consideration of this work the Emperor visited the convent and created its founder a Baroness. She died at Lodi in 1838 and was buried in the chapel of the convent, where are still preserved many interesting memorials of her and of her more celebrated husband.

G. C. W.

COSWAY, Richard, an eminent miniature painter, was born at Tiverton in Devonshire, in 1742. He came early to London, and studied under Hudson and in Shipley's school; he soon distinguished himself by his drawings from the antique in the Duke of Richmond's gallery, which Cipriani and Bartolozzi pronounced admirable. In 1766 he was a member of the Incorporated Society of Artists, and in 1769 he was admitted to the Royal Academy schools. In the next year he became an Associate; in 1771 he was elected a Royal Academician; and in 1781 he married the artist Maria Hadfield. He continued to progress in public favour, and for a considerable time maintained the ascendency in his particular branch of art, miniature, and bade defiance to all attempts at rivalry. In his oil-paintings he aimed at the manner of Correggio; and there are in existence some that for beauty of design and sweetness of expression would not discredit that honoured name. His widow retained three till the time of her death. He painted all the beauty and fashion of his day: he was particularly distinguished by the notice of the Prince of Wales, then the leader of the gay world, and Cosway painted him as a gentleman, and not as a coxcomb or an actor. Cosway was fond of collecting pictures, drawings, prints, and other objects of art, and his house in Stratford Place was like a dealer's shop. He died in London in 1821. His portrait of General Pasquale Paoli is in the Uffizi, Florence; a portrait of himself is in the National Portrait Gallery.

See 'Richard Cosway, his wife and pupils,' by G. C. Williamson, 1897, for a full account of his life and works. (Bell.) G. C. W.

COSZIAU. See Cossiau.

COT, Pierre Auguste, painter, born at Bédarieux (Hérault), February 17, 1837, was a pupil of Duret and of Léon Cogniet. He painted mythological subjects, and also enjoyed a considerable reputation for his portraits. He died in July 1883.

COTÁN, Juan Sanchez. See Sanchez Cotan.

COTELLE, Jean, 'the elder,' a French painter of ornament, who also etched, was born at Meaux in 1610. He studied under L. Guyot, and worked largely for Simon Vouet. He became an Academician in 1651, and died in 1676. There are engraved by him seven vignettes for a book of prayers.

COTELLE, Jean, 'the younger,' was a painter and engraver, born in Paris in 1645. He received his early instruction from his father, Jean Cotelle, and eventually visited Italy. On his return he devoted himself to his profession, producing historical paintings, miniatures, and occasionally etchings. His *chef-d'œuvre* was the 'Marriage at Cana' painted in 1681 for the cathedral of Notre-Dame. There are by him at Versailles several views in the gardens of that palace. He etched a plate representing 'Our Lord on the Mount of Olives,' and a series of seven scenes from the history of Venus. He was admitted into the Academy in 1672, and died at Villers-sur-Marne in 1708.

COTES, Francis, an English portrait painter, was born in London in 1726. He was a scholar of George Knapton. Lord Orford mentions some of his works in oil and in crayons, the latter of which he compares to the portraits of Rosalba. He died in the prime of life in 1770. He was an eminent artist in crayons, and one of the first members of the Royal Academy, and also a member of the Incorporated Society of Artists. At Greenwich Hospital, there is a portrait by him of Admiral Lord Hawke. A portrait group of Mr. and Mrs. Joah Bates, in the possession of the Sacred Harmonic Society, is considered one of his best works.

COTES, Samuel, born in 1734, a younger brother of Francis Cotes, R.A., painted miniature portraits with much success, and also worked in crayons. He died at Chelsea in 1818.

COTIGNOLA, Bernardino and Francesco. See De' Zaganelli.

COTIGNOLA, Girolamo Marchesi da. See Marchesi.

COTMAN, John Joseph, an English landscape painter, was the son of John Sell Cotman. He had considerable talents, but owing to his extravagant and eccentric habits, he was always in a destitute condition. He died at Norwich in 1878.

COTMAN, John Sell, who was born at Norwich in 1782, was in a great measure his own instructor in art, though he owed much to the kind patronage of Dr. Munro. In 1800 he came to London, where he resided, and exhibited at the Royal Academy until 1806, when he returned to Norwich. In the following year he was made a member and secretary of the Norwich Society of Artists, and in one single year, 1808, he sent no less than sixty-seven works to the exhibition. After various journeys in Normandy, and a residence of some years in Yarmouth, Cotman was, in 1834, appointed Professor of Drawing in King's College School, London. He held this post until his death, which occurred in London in 1842. Besides his landscapes and marine pieces in oil and water-colours, he executed numerous engravings of architecture both of England and of Normandy. He published in 1812, 'Miscellaneous Etchings of Architectural Antiquities in Yorkshire'; in 1812-17, 'Architectural Antiquities of Norfolk'; and in 1813-16, 'Sepulchral Brasses in Norfolk;' all of which works were republished with large additions under the following titles — 'Architectural Etchings of Old English Buildings,' 2 vols. folio, 240 plates; 'Sepulchral Brasses of Norfolk and Suffolk,' 2 vols., 170 plates; 'Liber Studiorum,' 48 plates. In 1817 he went to France, and collected the materials for his magnificent work, 'Architectural Antiquities of Normandy,' 100 plates, in 2 vols. folio, with descriptive letter-press by Dawson Turner of Yarmouth, which was published in 1822. In 1825 he was elected an Associate of the Water-colour Society, and frequently sent works to their exhibitions. Ten water-colour drawings by him are in the South Kensington Museum.

COTMAN, Miles Edmund, born in 1811, was the eldest son of John Sell Cotman. He was brought up as an artist, exhibited landscapes in Suffolk Street and at the Academy and in 1842 succeeded

Hanfstängl photo] [*National Gallery, London*

A GALIOT IN A GALE

his father as drawing-master at King's College, London. He died in 1858.

COTTA, JACOPO, an Italian engraver, flourished about the year 1600. His name is affixed to an etching representing the 'Meeting of Isaac and Rebekah,' after Storer. It is executed in a poor, tasteless style, and incorrectly drawn.

COTTARD, PIERRE, according to Florent Le Comte, was an architect, who flourished in the 17th century, and etched some plates of vases and ornaments, which are executed in a bold, coarse style. We have from his hand a set of four views of Bordeaux, and a series of designs published in 1686. His prints are usually marked with the monogram .

COTTRAU, FÉLIX, a French painter, was born in Paris in 1799, and died in the same city in 1852. He painted landscapes, portraits, and Scriptural and fancy subjects.

COUASKI, ALEXANDER, a Polish portrait painter, was born in Poland in 1736. He was a page in the court of the last King of Poland, but was afterwards sent to France to study under Vien. On the outbreak of the French Revolution he was painter to the Prince de Condé. He executed portraits chiefly in pastel, and among them those of the Empress Catharine II. of Russia, the Count d'Artois, the Prince de Condé, the Princess de Lamballe, and Madame Elizabeth. Marie Antoinette, however, he portrayed in distemper, and the repetitions he made of this picture are stated to have procured him a subsistence for a lengthened period. He also sketched Louis XVII. Many of his paintings are wrongly ascribed to other masters. He died at Sainte-Périne in 1829.

COUCHÉ, JACQUES, a French line-engraver, was born at Abbeville in 1759. He became a pupil of Le Vasseur and of Aliamet, and was subsequently appointed engraver to the Duke of Orleans. The date of his death is not known. He owed much of his reputation to his having been the moving spirit in the publication of the work known as the 'Galerie du Palais Royal.' This was issued in part in 1786 under Couché's direction, but the Revolution having stopped the work, Couché some years afterwards associated himself with Laporte and Bouquet, and brought his task to a successful termination in 1808. He engraved the following eighteen plates in that collection:

The Young Martyr; *after Cagnacci.*
The Death of Actæon; *after Titian.*
The Holy Family; *after Annibale Carracci.*
The Return from the Chase; *after Wouwerman.*
Hawking; *after the same.*
The Judgment of Paris; *after Rubens.*
Bal Champêtre; *after Watteau.*
The Lady in the Balcony; *after Gerard Dou.*
The Concert of Cats; *after C. Brueghel.*
The Revel; *after Cerquozzi.*
Hercules and Wisdom; *after Paolo Veronese.*
Mars and Venus; *after the same.*
Honour; *after the same.*
Dislike; *after the same.*
A Circumcision; *after Bassano.*
The Martyr; *after Guido Canlassi.*
St. John preaching in the Wilderness; *after Albano.*

COUCHÉ, FRANÇOIS LOUIS, an engraver, the son and pupil of Jacques Couché, was born in Paris in 1782. He produced in an indifferent manner a number of plates representing the battles of the first Napoleon—on one of which is the date 1812. They were in some cases finished by Bovinet. At one period of his life he was keeping a shop as a publisher in the Rue Hautefeuille in Paris. His engravings are generally marked *Couché fils*—sometimes simply *Couché*, and in one case *François Couché*. He engraved some of the plates for the 'Galerie du Palais Royal,' and for Denon's great work on Egypt. He died in Paris in 1849.

COUDER, JEAN REMY ALEXANDRE, who was born in Paris in 1808, and studied under Picot, became famous for his pictures of still-life, fruit, and flowers, and also genre subjects. He died at Baran (Oise) in 1879.

COUDER, LOUIS CHARLES AUGUSTE, an historical painter, was born in Paris in 1790. He studied under David and Regnault, and brought himself prominently into notice with his prize painting in 1817, representing the 'Levite of Mount Ephraim.' But the promise then given was not redeemed by the works that immediately followed; and even his ceiling decoration in the Gallery of Apollo in the Louvre shows that he was still restrained by classical fetters. He repaired to Munich in 1833 to study the progress of fresco painting there; and on his return to Paris painted in the churches of St. Gervais, Notre-Dame-de-Lorette, St. Germain-l'Auxerrois, and in the Madeleine. These works show care and skill, but are lacking in the most necessary element,—religious feeling. His historical works, executed at Versailles, are much more successful. There he had a better field for showing his skill in drawing and as a colourist, as well as for proving that he possessed dramatic force, and the power of rendering individual characteristics. It is on the merit of these productions that his real claim to fame is based. His Francis I. is now at Fontainebleau. Amongst other paintings may be mentioned also 'The Taking of Lerida,' and 'The Opening of the States-General in 1789.' He died in Paris in 1873.

COUDRES. See DESCOUDRES.

COULET, ANNE PHILIBERTE, a French engraver, was born in Paris in 1736, and was a pupil of Aliamet and of Lempereur. She engraved several landscapes and sea pieces, especially those of Joseph Vernet, which are charmingly etched and finished with the graver. She was received into the Academy in 1770, and became a member of the Academy of Vienna in 1771. The date of her death is not known.

We have by her the following engravings:

"Rendez-vous à la Colonne;" *after Berchem.*
The Departure of the Boat; *after Joseph Vernet.*
The Fortunate Passage; *after the same.*
The Fine Afternoon; *after the same.*
The Fishermen throwing their Nets; *after the same.*
The Neapolitan Fishermen; *after the same.*
Rural Pleasures; *after Loutherbourg.*
The Pleasure Party in the Country; *after the same.*
Going to Market; *after Van Goyen.*

COUPÉ, ANTOINE JEAN BAPTISTE, a French line-engraver, was born in Paris in 1784. He was a pupil of Roger. He engraved 'Prayer to the Madonna,' after Mme. Haudebourt-Lescot, and many vignettes for the works of Voltaire, Rousseau, &c. It is not known when he died.

COURBE, WILBRODE MAGLOIRE NICOLAS, was a French engraver but little known, who lived at the close of the 18th century. He appears to have devoted himself chiefly to religious subjects, and was the principal engraver of the collection of portraits of the members of the National Assembly of 1789, known as the "Collection Dejabin."

COURBES, JEAN DE, was a French engraver, born about the year 1592. He was principally employed for the booksellers, but worked both in England and in Spain. We have by him the portraits of Sir Philip Sidney and Mary, Countess of Pembroke.

COURBET, GUSTAVE, a distinguished French painter, was born at Ornans (Doubs), on the 10th of June, 1819. He began the study of jurisprudence, but at the age of twenty abandoned it for painting, and repaired to Paris, where he eventually selected the school of David d'Angers. The ill-success that befell his early pictures only acted as a stimulus, and led him to a constant and close study of nature; and he selected intentionally, with a view to bring the feeling of the public more into harmony with his own conceptions, the details of every-day life as the field in which to exhibit his talents. Being really gifted he could not fail in the result to command attention. In fact it was not long before one of his works, entitled 'The Conflagration,' aroused the notice of the authorities, who condemned it as dangerous to the public welfare. His figure subjects were brilliant in colour and rich in tone, but were ill drawn and badly grouped. Other works of his again, though powerfully painted, were marred by the selection of subjects with a vicious tendency. His landscapes, however, being from the nature of their subject free from any such defects, could not fail, distinguished as they were by truth, simplicity, and very careful finish, to add considerably to his reputation. Nor were his animal pieces less pleasing, while his portraits gave proof in a still further direction of his being possessed of very remarkable talent. The unfavourable art criticisms which his early works had encountered appear to have embittered his mind to some extent against his brother artists, and at the Exhibitions of 1855 and 1867 he had a separate building constructed to display his own pictures. 'A Stormy Sea,' ('La Vague,') exhibited in the Salon of 1870, was bought for the Luxembourg, and was exhibited at the Paris Exhibition in 1878. In 1871 his democratic tendencies led him to join the Communists, who entrusted him with the charge of the Museums. He took a leading part in the destruction of the Column in the Place Vendôme. On the fall of the Commune he was condemned to six months' imprisonment, as well as to the payment of an indemnity for his share in the affair of the Place Vendôme. He eventually retired into Switzerland, where after a painful illness he died at La Tour-de-Peilz, near Vevay, on the 31st December, 1877. An exhibition of the works of the Painter of Ornans, as Courbet delighted to be called, was held in Paris in 1882. The Louvre has now the 'Interment at Ornans' (painted in 1850), the 'Combat de Cerfs' (1861), the 'Hallali du Cerf' (1867), the 'Homme à la ceinture de cuir,' the 'Homme blessé,' and 'La Vague' (1870). His other principal paintings were:

The Woman with the Parrot. 1866.
Afternoon at Ornans. (*In the Lille Museum.*) 1849.
Landscape, near Honfleur. (*In the Lille Museum.*)
The Stone-breakers. 1850.
Stags in Spring-time. (*In the Marseilles Museum.*)
La Fileuse. 1853.
Les Baigneuses. 1853.
The Painter's Studio. 1855.
La Remise aux Chevreuils. 1866.
La Sieste pendant la saison des foins. 1869.

COURT, JEAN, called VIGIER, was one of the most skilful of the enamel painters who flourished at Limoges in the 16th century. His works are very rare and bear the dates 1556 and 1557 only. Almost all are painted in grisaille on a black ground, and heightened with gold, the flesh being tinted. Some of his enamels are in the Louvre. He died about 1583, being then not less than 72 years of age. Much confusion has existed on account of the similarity of the names and monograms, and often of the works, between this artist, Jean de Court, and Jean Courteys.

COURT, JEAN DE, an enamel painter of Limoges, succeeded François Clouet as painter to the king in 1572, and was in turn succeeded by his son, CHARLES DE COURT, in 1584 or 1589. Jean de Court painted in 1574 a portrait of Henry III., then Duke of Anjou.

COURT, JOSEPH DÉSIRÉ, a painter of historical subjects and portraits, was born at Rouen in 1797. He became a pupil at the École des Beaux-Arts under Gros, and after carrying off the principal honours there pursued his studies still further at Rome. High expectations were formed of him when he exhibited in 1827 'The Death of Cæsar," a work manifesting earnest thought, and a conscientious handling of the facts of history. This is now preserved in the Louvre. Having shown himself in this and other works a vigorous painter, capable of seizing a subject with a masterly grasp, and having also in the region of portrait painting proved himself an artist of no common merit, he eventually dissipated his talents in the production of a series of empty official pictures painted by order of Louis Philippe. He died in Paris in 1865. The Bordeaux Museum has a portrait of Henri Fonfrède by him; that of Lyons, a 'Scene in the Deluge'; that of Rouen, 'Boissy-d'Anglas saluting the head of Féraud.'

COURTEYS, JEAN, an enamel painter of Limoges, who died in 1586, was possibly a younger brother of Pierre Courteys. To him are ascribed the numerous works signed *I. C.*, but M. Darcel is inclined to believe that these are by Jean de Court.

COURTEYS, MARTIAL, a painter in enamel, who was working at Limoges in 1579-80, was distinguished by his vivid colouring. Until lately he was known only by a round dish with 'Moses striking the Rock,' formerly in the Debruge Collection, and now in that of Mr. Addington. He belonged to the school of Jean Courteys, and was perhaps his son.

COURTEYS, PIERRE, one of the best enamel painters of Limoges, and an excellent designer and colourist, was probably a disciple of Pierre Reymond. The dates affixed to his works range from 1550 to 1568. In 1559 he executed for the façade of the château of Madrid, built by Francis I. and Henry II. in the Bois de Boulogne, near Paris, twelve oval medallions of the Virtues and the gods of Olympus, with figures the size of life. Nine of these are now in the Hôtel de Cluny, and three are in England. They are the largest enamels which have ever been made at Limoges. Courteys is supposed to have died in 1602. Many of his works are in the Louvre.

COURTIN, JACQUES FRANÇOIS, a French historical painter, was born at Sens in 1672. He was a pupil of Louis de Boullongne, and painted the 'mai' offered to the cathedral of Notre-Dame by the goldsmiths of Paris in 1707, the subject being 'St. Paul preaching at Troas.' He died in Paris in

1752. There is a 'Dead Christ' by him in the Brussels Gallery.

COURTOIS, GUILLAUME, commonly known as GUGLIELMO CORTESE, and also called BOURGUIGNON, (or IL BORGOGNONE,) was the brother of Jacques Courtois, and was born at St. Hippolyte in 1628. He went to Rome whilst he was young, and became a scholar of Pietro da Cortona. He did not however follow the style of that master, but appears to have preferred that of Carlo Maratti, in his compositions and the expression of his heads. He sometimes seems to have wished to resemble Guercino in the strength of his relief, and his azure backgrounds. His works most deserving of notice are a 'Madonna, and several Saints,' in the Trinità di Pellegrini; 'Joshua's great Battle,' in the palace of the Quirinal, in which he was assisted by his brother; and the 'Crucifixion of St. Andrew,' in Sant' Andrea a Monte Cavallo, Rome. The 'Offering of Isaac' by him is in the Dresden Gallery, and a picture of 'The Burial of the Dead during the Plague in Rome' in the Brussels Gallery. He died at Rome in 1679. His engravings are now become excessively rare. They are not so highly finished as those of his brother Jacques. We have by him the following plates:

A Burial during the Plague.
The Presentation in the Temple.
The Resurrection of Lazarus.

COURTOIS, JACQUES, commonly called by the Italians GIACOMO CORTESE, and IL BORGOGNONE, also known as BOURGUIGNON, was born at St. Hippolyte, in Franche-Comté, in 1621. He was the son of an obscure painter, Jean Courtois, who taught him the rudiments of design. At the age of fifteen he went to Milan, where he formed an intimacy with a French officer, who prevailed on him to enter the army, which he followed for some time; designing on every occasion the marches, the attacks, and skirmishes of which he was a witness. After three years' service he quitted the military profession and returned to painting. At Bologna he became acquainted with Guido and Albani, and his intimacy with those distinguished artists was of great advantage to his progress. He at length visited Rome, where his first attempts were some historical works, amongst which were 'The Magdalen at the feet of Christ,' in the church of Santa Maria; and in the Gesù, the 'Murder of the Innocents' and the 'Adoration of the Magi.' The natural bent of his genius discovered itself on his seeing the admirable 'Battle of Constantine' by Giulio Romano, in the Vatican; and from that time he devoted himself to a branch of the art which he carried to a perfection unknown before or after him. Michelangelo delle Battaglie, having seen some of his works, with a liberality not always found in a rival, was one of the most zealous publishers of his fame. Whilst he was in full possession of popular esteem, a circumstance occurred which occasioned his retirement from the world. His wife, with whom he had not lived on the best terms, died suddenly; and malevolence suspected and accused him of having poisoned her. This cruel accusation determined him to abandon society, and he took refuge with the Jesuits, of which body he soon afterwards became a member. But neither the gloom of a monastery, nor the affliction of his mind, could subdue his ardour or impoverish his talent, which he continued to exercise till his death, which occurred at Rome in 1676.

The battle-pieces of Borgognone are composed with a fire and painted with a vigour peculiar to himself. His touch is admirable and of extraordinary facility, his figures and horses are drawn with all the spirit requisite in the attacks of the fiercest combatants fighting for honour and for life; and (as Lanzi expresses it) "in beholding his pictures we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded." It is to be lamented that many of his works have blackened since they were painted. The following are some of the best of his works which are frequently met with in public galleries:

Augsburg.	*Gallery.*	Battle-pieces.
Berlin.	*Museum.*	Rocky Landscape (*formerly assigned to Salvator Rosa*).
Cassel.	*Gallery.*	Battle-pieces.
Dresden.	*Gallery.*	Battle-pieces (*four*).
Edinburgh.	*Gallery.*	Battle-pieces (*three*).
Florence.	*Uffizi.*	Portrait of himself.
"	"	Battle-pieces (*four*).
"	*Pitti Pal.*	Battle-piece.
Hague.	*Gallery.*	Cavalry Combat.
Munich.	*Pinakothek.*	A Battle-field after the fight.
"	"	A Battle-piece.
Madrid.	*Gallery.*	Battle-pieces (*two*).
Paris.	*Louvre.*	Cavalry Combat near a Bridge.
"	"	Troops marching.
"	"	Cavalry combat.
"	"	Cavalry encounter.
"	"	Cuirassiers and Turkish Cavalry.
Petersburg.	*Hermitage.*	Studies for Battle-pieces.
Vienna.	*Gallery.*	Battle-pieces (*three*).

We have by this artist some etchings of battles, executed with uncommon spirit, and with a masterly effect of light and shadow. They are described in Robert-Dumesnil's 'Peintre-Graveur,' vol. i., and among them are the following:

A set of Eight Battles; *Giac. Cortese fec.*
A set of Four Battles; *J. C.*

COURTOIS, JEAN. See COURTEYS.

COURTOIS, MARIE, a French miniature painter of considerable ability, was a pupil of Le Brun. She was born about the year 1655, married in 1675 Marc Nattier, the portrait painter, and died in Paris in 1703.

COURTOIS, PIERRE FRANÇOIS, was a French engraver, who was born in Paris in 1736. He engraved two plates from the designs of Saint-Aubin, but died at Rochefort in 1763.

COUSE, J., was an artist who, if not a native of England, at least resided here about the year 1750. He engraved a view of Berkeley Castle, from a drawing by the Countess of Berkeley, and some other prints, which are neatly executed, and possess considerable merit.

COUSEN, CHARLES, a younger brother of John Cousen, and also a line engraver, worked chiefly for the 'Art Journal,' for which he executed upwards of fifty plates. In early life he painted a few pictures, and exhibited once, in 1848, at the Society of British Artists. He, however, devoted his attention to engraving, and produced his first important plates for the Vernon and Turner Galleries. He continued his work to an advanced age, his last engraving, 'Catching a Mermaid,' after J. C. Hook, appearing a year before his death, which took place in November 1889. The following are his principal plates:

The Opening of the Walhalla. } *After Turner: for the Turner Gallery.*
Bacchus and Ariadne. }
The Loretto Necklace. }
Abingdon. }
A Fête Champêtre; *after T. Stothard.* } *For the Vernon Gallery.*
The Bathers; *after the same.* }

A Persian Warrior; *after W. Etty.* } *For the Vernon*
The Ruined Temple; *after R. Wilson.* } *Gallery.*
The Hooka Badar. } *After Wilkie: for the Wilkie*
A Group of Camels. } *Gallery.*
The Pasture—Osborne; *after T. Sidney Cooper.*
The Queen's Horses; *after J. F. Herring.*
The Home Expected; *after W. Mulready.*
Rustic Civility; *after W. Collins.*
Hulks; *after Prout.*
The Cornfield; *after Constable.*
Primrose Gatherers; *after Birket Foster.*
Touchstone and Audrey; *after J. Pettie.*
The Mountain Shepherd; *after J. Linnell.*
Showery Weather; *after Vicat Cole.*
Oxen at the Tank—Geneva; *after Sir E. Landseer.*
The Shepherd; *after Rosa Bonheur.*
Their only Harvest; *after Colin Hunter.*
Home again; *after E. A. Waterlow.*

COUSEN, JOHN, a landscape engraver, was born at Bradford in Yorkshire in 1804, and was articled to John Scott, the animal engraver. His larger works after Turner, Stanfield, and others are of great excellence, but his exquisite taste is best displayed in his smaller plates after Turner, especially those in the 'Rivers of France,' which are full of poetic feeling. He died at South Norwood in 1880, but had retired from the practice of his art some sixteen years before, in consequence of ill-health.

His more important works are:

Mercury and Herse; *after Turner.*
Towing the Victory into Gibraltar; *after Stanfield*
The Morning after the Wreck; *after the same.*
Calais Pier: Fishing-Boats off Calais. } *After Turner: for the Turner Gallery.*
Snow-Storm: Hannibal and his Army crossing the Alps.
Peace: Burial at Sea of the Body of Sir David Wilkie.
St. Michael's Mount, Cornwall.
The Battle of Trafalgar; *after Stanfield.* } *For the Vernon Gallery.*
The Canal of the Giudecca and Church of the Jesuits, Venice; *after the same.*
The Old Pier at Littlehampton; *after Sir A. W. Callcott.*
Returning from Market; *after the same.*
Cattle: Early Morning on the Cumberland Hills; *after T. Sidney Cooper.*
The Mountain Torrent; *after Sir E. Landseer.*
The Cover Side; *after F. R. Lee.*
Rest in the Desert; *after W. J. Müller.*
A Woodland View; *after Sir D. Wilkie.*

COUSIN, JEAN, may be regarded as the founder of the French school, as previous to his time the painters of his country confined themselves to portrait painting. He was born at Soucy, near Sens, in 1500 or 1501, and died about 1589, at all events before 1593. Little is known of his life, with certainty, except that his first occupation was glass-painting at Sens, and that he afterwards established himself as a goldsmith at Paris. His principal work, as a painter, is the 'Last Judgment,' which was formerly in the convent of the Minimes at Vincennes, but is now in the Louvre. It is a grand composition, and the design is more in the taste of Parmegiano than the French style. He was a sculptor as well as a painter, but he excelled especially as a painter upon glass. He was in every respect superior to his rival, Jean Duvet. As a painter on glass, the windows of the Sainte-Chapelle at Vincennes are his best works. They represent the 'Annunciation,' the 'Approach of the Last Judgment,' and full-length portraits of Francis I. and Henry II. Lenoir regards these magnificent windows as the finest monuments of painting upon glass which exist in France. He also painted windows in the Cathedral at Sens with the Legend of St. Eutropius, dated 1530, and others in the Château of Anet and elsewhere. The windows which Cousin painted for the church of St. Gervais at Paris were destroyed about 1775. A picture of the 'Descent from the Cross,' bearing date 1523, in the Museum at Mentz, and other subject pictures, are attributed to him; and there also exist records of several family portraits by him: but the painting in the Louvre is the only known authentic work by his hand. It has been engraved by Pieter De Jode the elder. Various miniatures in books, in the Bibliothèque Nationale, Paris, and elsewhere, are said to be by Cousin, who was also an engraver on metal, and has left etchings of the 'Annunciation,' the 'Holy Family,' the 'Descent from the Cross,' the 'Conversion of St. Paul,' 'Bacchus and the Vintage,' and 'A Man holding a tablet.' But it is by his designs for woodcuts, some of which he himself engraved, that Cousin is now best known. The most important of these are the designs which he made for the Bible published by Jean Le Clerc in 1596; the 'Entrée de Henri II. à Paris,' 1549; the 'Entrée de Henri II. et Catherine de Médicis à Rouen,' 1551; the 'Éloge et Tombeau de Henri II.,' 1560; the 'Livre de Coutumes de Sens,' 1551; the 'Vsaige et description de l'Holomètre,' 1555; the 'Songe de Poliphile,' 1561; and the 'Métamorphoses' and 'Epistres' of Ovid of 1566 and 1571. In 1560 he published his 'Livre de Perspective,' and in 1571 his 'Livre de Pourtraicture,' which treats of the proportions of the human figure, and displays considerable knowledge.

M. Ambroise Firmin-Didot published in 1872 an 'Étude sur Jean Cousin,' which is very complete and full of interest, and in 1873 a folio 'Recueil des Œuvres choisies de Jean Cousin.'

COUSINET, CATHERINE E. See LEMPEREUR.

COUSINS, HENRY, the brother of Samuel Cousins, was also an engraver, and practised in London. He engraved many portraits in mezzotint, and some other plates; among them 'Refreshment,' after Landseer; 'Prayer,' after Sant; 'The Infant Shakespeare,' after Romney; and 'Home of the Homeless,' after T. Faed. He died at Dorking in 1864.

COUSINS, SAMUEL, mezzotint engraver, was born at Exeter, May 9, 1801, and received his early education in his native city. He is said to have astonished his friends while still a child by the truth and spirit of the portraits he was constantly drawing in pencil. At the age of eleven he gained a silver palette from the Society of Arts for a pencil copy of James Heath's plate of the 'Good Shepherd,' after Murillo, and in the following year won the Society's silver medal. His vocation was determined by a chance meeting with the late Sir Thomas Dyke Acland, who saw the boy sketching outside a printseller's window in Exeter. Recognizing the precocious talent of the copyist, he helped him to London, where he was apprenticed to S. W. Reynolds. After working as an apprentice for seven years, Cousins remained with Reynolds four years as assistant, and a few plates of this date bear the joint signature of master and pupil. Cousins' first independent work was a commission from Sir T. Dyke Acland for a plate after Lawrence's group of Lady Acland and her children. Lawrence was so pleased with the result that he wished to engage the young engraver to work exclusively for him. This, however, Cousins would not agree to. He, however, undertook a second plate after Lawrence, the

famous 'Master Lambton,' which at once secured his reputation. In 1835 he was elected associate engraver of the Royal Academy, and in 1855 a Royal Academician. About 1872, being then over seventy years old, Cousins determined to retire from his profession. After a short term of idleness, however, he again took up the graver, and to this late period of his life belong such masterpieces as the 'Age of Innocence,' 'Penelope Boothby,' 'Simplicity,' and other plates after Sir Joshua, 'Miss Rich,' after Hogarth, and 'Cherry Ripe,' after Millais. During his long career he had amassed a fortune much in excess of his modest needs, and about ten years before his death he made a generous donation of £15,000 to the Royal Academy, to be used as a fund for pensioning destitute artists. In 1880 he retired from the Academy. He died in London, May 7, 1887. Some years before he had presented to the British Museum a (then) complete set of impressions from his plates, containing some very rare states. His *œuvre* consists in all of about two hundred plates, of which the following are famous examples:

Prince Metternich; *after Lawrence.* 1827.
Pius VII.; *after the same.*
Duke of Wellington; *after the same.* 1828.
Sir Astley Cooper; *after the same.*
Lady Grey and Children; *after the same.*
Miss Peel; *after the same.*
Lady Grosvenor; *after the same.*
William Wilberforce; *after the same.*
Bolton Abbey; *after Landseer.*
The Abercorn Family; *after the same.*
The Queen; *after the same.*
Return from Hawking; *after the same.*
The Queen receiving the Sacrament; *after the same.*
Christ weeping over Jerusalem; *after Sir C. Eastlake.*
Shakespeare; *after the Chandos portrait.*
The Order of Release; *after Millais.*
The Minuet; *after the same.*
Yes or No? *after the same.*
Yes! *after the same.*
No! *after the same.*
Pomona; *after the same.*
Marie Antoinette in the Temple; *after E. M. Ward.*
Miss Bowles; *after Reynolds.* 1874.
Lady C. Montagu; *after the same.*
Sylvia; *after the same.*
Hon. Anne Bingham; *after the same.*
Lavinia; *after the same.*
Princess Sophia of Gloucester; *after the same.*
Duchess of Rutland; *after the same.*

COUSSIN, HARDOUIN, was a French engraver, born at Aix in 1709, who, according to Basan, was resident at that place in 1760. He engraved at Lyons several plates after Puget, Rembrandt, and others. Nagler states that the name *H. Coussin* is found on some mezzotints which appear to be the work of an earlier artist.

COUSTAIN, PIERRE, was a painter and sculptor at the Court of Philip the Good. His name occurs in the records of the brotherhood of St. Luke at Bruges in the year 1450 as Painter Royal.

COUTAN, AMABLE PAUL, was a French historical painter, born in Paris in 1792. He studied under Gros, and obtaining the Academy pension was thus enabled later on to improve himself at Rome. Returning to his native country he produced works, representing chiefly classical and mythological subjects, which realized considerable prices. He took a part also in the labour of decorating with religious subjects the church of Notre-Dame-de-Lorette. He died in Paris in 1837.

COUTANT, JEAN LOUIS DENIS, a French engraver, born at Argenteuil in 1776, was a scholar of Mechel of Basle. Among his principal works are the plates for the great work on Egypt, for the travels of Baron von Humboldt in the Cordilleiras, for the fossil bones of Cuvier, for the 'Anatomy of the Brain' by Langenbeck, and for Freycinet's 'Voyage round the World.' The date of his death has not been ascertained.

COUTELLIER, ——, a French engraver of the latter part of the 18th century, is known by his theatrical portraits, the best of which are those of Mdlle. Olivier as Cherubino, and Mdlle. Contat as Suzanne in the 'Mariage de Figaro.'

COUTURE, THOMAS, a French historical and genre painter, was born at Senlis (Oise) in 1815. He studied under Gros and Paul Delaroche, and in 1837 obtained the second 'Grand Prix de Rome.' His first appearance at the Salon was in 1840, when he exhibited 'A young Venetian after an Orgy.' In 1847 appeared the picture (now in the Luxembourg) on which his fame chiefly rests, 'The Romans in the Decadence of the Empire.' He obtained medals in 1844, 1847, and 1855, and the Legion of Honour in 1848. He decorated the Chapel of the Virgin in the church of St. Eustache, Paris. Couture did not live on terms of amity with the art world, as he became involved in disputes, carried on with considerable warmth, as to the relation of his art with that of the French classical school. He died at Villiers-le-Bel in 1879. Besides the works already named, the following are among his chief productions:

Joconde. 1844.
The Love of Money. 1844. (*Toulouse Museum.*)
The Falconer. 1855.
Voluntary Enlisting.
Baptism of the Prince Imperial.
Damocles. 1872.

COUVAY, JEAN, a French engraver, was born at Arles in 1622. He worked almost entirely with the graver, with an easy but delicate touch, his style in some points resembling that of Villamena. He sometimes marked his plates .

We have by him the following out of numerous cuts:

Louis XIV. on Horseback, preceded by Fame; *after S. Bourdon.*
The Virgin and Child; *after Raphael.*
St. John in the Desert; *after the same.*
St. Benedict, tempted by the Devil, presenting a Crucifix; *after Guercino.*
The Virgin; *after Blanchard.*
A Magdalen; half-length; *after Lebrun.*
The Ascension; *after J. Stella.*
The Martyrdom of St. Bartholomew; *after Poussin.*
Mary, Queen of Scots; her execution seen through the window.
A set of small prints, called 'Les Tableaux de la Pénitence'; *after J. Chauveau.*
Portrait of Nicolas Sevin; *after Van Mol.*

COUVERCHEL, ALFRED, was born at Marseille-le-Petit in 1834. He studied under Picot and Horace Vernet. He made some advances in his master's footsteps, and gained a certain ease and freedom, but was unable to liberate himself from a tendency to rawness in his colouring, a fault which is apparent in his 'Battle of Magenta,' painted in 1861. He died at Croissy in 1867.

COUWENBERG, ABRAHAM JOHANNES, a Dutch landscape painter, was born at Delft in 1806, and died at Arnhem in 1844.

COUWENBERG, CHRISTIAEN VAN. See KOUWENBERG.

COUWENBERG, HENRICUS WILHELMUS, a Dutch line-engraver and draughtsman, the brother of

Abraham Johannes Couwenberg, was born at the Hague in 1814, and died at Amsterdam in 1845. He was a pupil of F. L. Huygens and of Taurel. Besides engraving some portraits, he began a plate of 'Mignon and her Father,' after Ary Scheffer, which was finished by Alphonse François, and another after G. Dou's 'Menagère Hollandaise,' which was completed by J. W. Kaiser.

COVYN, REINIER and ISREL, were two brothers, who were natives of Brabant, and flourished at Dordrecht about the middle of the seventeenth century. The elder, Reinier, painted market women, with dead game, vegetables, flowers, fruit, &c. A landscape, by him, is in the Brunswick Gallery. Isrel, the younger, attempted history, but was more successful in portraits. Neither of them went beyond mediocrity.

COWEN, WILLIAM, was a landscape painter, who exhibited views in Ireland at the British Institution in 1823, and sent landscape scenes in Switzerland, Italy, and France to the Academy until 1839. In 1824 he published a series of six Italian and Swiss views, and in 1848 'Six Weeks in Corsica,' with etchings by himself.

COWPER, DOUGLAS, was born at Gibraltar in 1817. When seventeen years of age he won from his parents—who were unwilling to allow him to become a painter—a reluctant consent to his leaving home, and making his way to London, he obtained admission to the Royal Academy schools, and soon carried off the silver medal for the best copy in painting. His first exhibited works, produced when only twenty years of age, were a portrait and the 'Last Interview,' followed in 1838 by 'Shylock, Antonio and Bassanio,' and in 1839 by his master-piece, 'Othello relating his Adventures.' He exhibited no more at the Academy, and he painted but five more pictures, four of which he sent to the Suffolk Street Gallery. He died in Guernsey in 1839, at the early age of twenty-two, having lived only just long enough to justify his own determination to be an artist, and to show the world what great things he might have done.

COX, DAVID, an eminent landscape painter both in water-colours and in oil, was born at Deritend, Birmingham, on the 29th of April, 1783. As a boy, he was taught to wield the large hammer used in his father's trade, that of a whitesmith; but, as his mother feared he was too delicate for this work, he was apprenticed in 1798 to a maker of lockets and brooches, which he adorned with miniature designs. He studied drawing at a night school kept by Mr. Joseph Barker (*q. v.*). He was, however, not very long engaged in this field of industry, for his master died soon after he was apprenticed. He next obtained employment as a colour-grinder to the scene-painters of the Birmingham Theatre, then under the management of the elder Macready. From this subordinate post he very soon rose to assist in the painting of scenes, and on one occasion designed and executed the entire scenery for a new play about to be produced. On the public announcement of the piece, however, he was disappointed at seeing the whole credit of his share in its production given to an imaginary artist of London fame, and remonstrated against being thus robbed of his well-earned honours. Cox did not remain much longer connected with the management of the Birmingham and Leicester theatres. In 1804 he came to London, and for a time obtained employment in the scenic department at Astley's Theatre, but only as a temporary resource till other arrangements more suited to his habits, which were of a homely turn, could be made. In London he received a few lessons in water-colour painting from John Varley. Shortly after, he retired into private life, and made a scanty income by teaching drawing, principally at schools, and by making sketches, which he sold for a few shillings each, but which are now worth more than as many pounds. At length a wealthy patron appeared who sought him out in his humble retreat at Dulwich, and from this point his fortunes began to move in advance. His pupils increased in number, and in remunerativeness, and his sketches began to command higher prices. In 1805 he took his first trip into North Wales, and visited some of the most romantic spots of the Principality, which was ever afterwards his favourite haunt.

David Cox was elected a member of the Society of Painters in Water-Colours in 1813, and in the year following he was appointed a teacher at the Military College at Farnham. This occupation, however, did not suit him, and, probably for the sake of the surrounding scenery, he removed to Hereford in 1814, where he was drawing-master in a ladies' school, and in the same year published a 'Treatise on Landscape Painting and Effect in Water-Colours.' He returned again to London in 1827, but finally retired to Harborne, near Birmingham, in 1841, where he resided until his death, which occurred on the 7th of June, 1859.

Although best known by his water-colour drawings, David Cox painted also in oil. He first began to use this medium in 1839, in which year he received some lessons from William Müller. The total number of his oil pictures has been estimated by competent judges at a little over one hundred, of which fifty-seven were exhibited at Liverpool in 1875. Several of them were sold in the Gillot sale in 1872 for very large amounts. His best works in oil, and the dates at which they were executed, are as follow:

Outskirts of a Wood. 1843.
Washing Day. 1843.
Caer Cennen Castle. 1844.
Vale of Clwyd. 1846 and 1848.
Peace and War. 1846.
Lancaster Castle. 1846.
Old Mill at Bettws. 1847. (*Bury Art Gallery.*)
Counting the Flock. 1847.
Changing Pasture. 1847. (*Birmingham Art Gallery.*)
Collecting the Flocks. 1848.
Going to the Hayfield. 1849.
The Skylark. 1849.
The Welsh Funeral. 1850.
Rhyl Sands. 1854-5. (*Birmingham Art Gallery.*)
Skirts of the Forest. 1855-6. (*Birmingham Art Gallery.*)

The finest among the innumerable drawings which David Cox produced in the course of his fifty years' practice of art may also here be mentioned:

Cader Idris. 1828.
Lancaster Sands. 1835.
Ulverstone Sands. 1835.
Hardwick Hall (*three interior views*). 1839.
The Stubble-field with Gleaners. 1843.
Bolsover Castle. 1843.
The Flood at Corwen. 1846.
The Outskirts of a Forest. 1846.
Caer Cennen Castle (the 'Rain Cloud'). 1847.
Windsor Park. 1846.
Bolton Abbey. 1847.
The Skylark. 1848.

The Welsh Funeral. 1850.
Broom Gatherers on Chat Moss. 1854.
Peat Gatherers returning from the Moors. 1856.
The Falls of the Llugwy. 1859.

Besides several 'Hayfield' and 'Harvest' subjects, full of atmosphere and summer sunshine.

David Cox was the true child of nature. There was a native simplicity in his character, and a masculine vigour about his touch, which have never been surpassed; and his effects, whether of mountain or dell or fruitful plain, of foaming torrent or meandering stream, such as so grandly diversify the scenery of this favoured isle, were always striking, and often imposing, though they never overstepped the modesty of nature.

Wales was the country above all others which Cox loved, and in the neighbourhood of Bettws-y-coed he worked for years. "The little inn there, 'The Oak,' (writes the author of 'Our Living Painters,' in 1859,) is indeed a classic spot, and troops of painters now flock thither in the season, sit in the parlour whose wall David Cox has himself decorated in fresco, and with pipe, and jug, and talk while the long summer twilights pleasantly away." There he painted for the 'Royal Oak' the sign-board which in 1880 became the subject of a law-suit, which happily ended in the picture remaining in the inn for which it was intended.

Forty-two drawings by David Cox were bequeathed to the British Museum by Mr. John Henderson in 1878, and there are twenty-two in the South Kensington Museum, but most of them are comparatively unimportant. Eighteen examples were exhibited at the Manchester Art Treasures Exhibition in 1857, upwards of twenty in the International Exhibition of 1862, and thirty-two in the Leeds Exhibition of 1868. Special exhibitions of his works were held at Hampstead in 1858, at the German Gallery in London in 1859, at Manchester in 1870, and at the Liverpool Art Club in 1875. Out of this last gathering arose the project of a Cox 'Liber Studiorum,' in which the plates were to have been engraved by the painter's friend Edward Radclyffe, but the death of the engraver caused the work to be abandoned when only three plates—'Dudley Castle,' the 'Outskirts of a Forest,' and 'Bala Lake,'—had been completed.

An exhibition of nearly five hundred pictures and drawings by Cox was held in the Birmingham Corporation Art Gallery in 1890. This Gallery has a collection of thirty-five landscapes in oil by Cox which were bequeathed by Mr. J. H. Nettlefold. There are also some good examples in the Bury Art Gallery.

A 'Memoir of David Cox' by Mr. Neal Solly was published in 1875, and a 'Biography of David Cox' by William Hall in 1881.

COX, DAVID, the younger, the only child of David Cox the elder, was born at Dulwich in 1808. He was a pupil and imitator of his father. Though a good master, and socially a well-known figure, he never attained to much reputation as an artist. He first exhibited at the Royal Academy in 1827. There is one water-colour drawing by him in the Victoria and Albert Museum. From 1841 to 1846 he was a member of the New Society of Water-Colour Painters. In 1848 he was elected an Associate Exhibitor of the Society of Painters in Water-Colours. He resided for the greater part of his life in London. He died at Streatham Hill, December 6, 1885.

COXIE, MICHIEL VAN, (COCXIE, COXCIE, COXIS, COXCIEN or COXCYEN,) a Flemish painter, was born at Mechlin in 1499. He was first instructed by his father, Michiel van Coxie the elder, and afterwards at Brussels by Barend van Orley, with whom he visited Rome, and studied especially the works of Raphael. Indeed, his almost servile imitation of that master procured for him later the appellation of the Flemish Raphael. His talents brought him soon into notice, so that he was engaged for the execution of several important works in that city, and when he became acquainted with Vasari, he had already painted two chapels in Santa Maria dell' Anima. On his return to Flanders he was, in 1539, received a member of the Guild of St. Luke at Mechlin, and came to be much employed. There are many of his works in the churches of Brussels and Antwerp that establish the real worth of his talents. He also painted several large works for the Emperor Charles V. and for Philip II., King of Spain, by whom he was chosen court painter. He died at Mechlin in 1592. The following are his most important works:

Antwerp.	*Museum.*	Martyrdom of St. Sebastian. 1575.
„	„	Martyrdom of St. George.
„	„	Martyrdom of St. Margaret.
„	„	The Triumph of Christ.
Berlin.	*Gallery.*	The Adoration of the Lamb.
„	„	The Almighty.
		(*Parts of the altar-piece by the Van Eycks at Ghent, which was copied by him for Philip II. of Spain. The rest of the copy is in the Munich Gallery, and in St. Bavo at Ghent.*)
Bruges.	*Ch. of the Jesuits.*	St. Francis Xavier preaching to the Heathen.
Brussels.	*Museum.*	The Last Supper.
„	„	Death of the Virgin.
„	„	Christ derided by the Jews.
„	*S. Gudule.*	The Resurrection of Lazarus.
„	„	Christ washing the feet of the Apostles.
„	„	Christ on the Mount of Olives.
Ghent.	*S. James.*	The Nativity.
„	„	Christ on the Cross between the two Thieves.
„	„	Resurrection of Christ.
Madrid.	*Gallery.*	St. Cecilia.
„	„	Scenes from the Life of the Virgin.
Petersburg.	*Hermitage.*	The Annunciation.
Vienna.	*Gallery.*	Virgin and Child.

He also designed 32 subjects from the Fable of Cupid and Psyche, which are amongst his best works. They have been engraved by Agostino Veneziano and the Master of the Die. In conjunction with Barend van Orley, he undertook the direction of the execution of some tapestry made after Raphael's cartoons. His son, RAPHAEL VAN COXIE, who was received as a Master in the Guild of St. Luke at Antwerp in 1585, was much inferior to his father. He was born at Mechlin in 1540, and died at Brussels in 1616.

COYPEL FAMILY.

Noël (1628—1707).
Married

1st, Madeleine Hérault (1635—1682)——2nd, Anne Françoise Perin (died 1728).

Antoine (1661—1722). | Noël Nicolas (1692—1734).

Charles Antoine (1694—1752).

COYPEL, ANTOINE, the son of Noël Coypel, was born in Paris in 1661. His father instructed him in the art of painting, and took him when but eleven years of age to Rome, where he had been

appointed director of the French Academy. But neither the masterpieces of Rome, nor the example of his father, could inspire him with a feeling for the truly grand and beautiful. He preferred the style and counsel of Bernini to the study of Raphael and the Carracci; and the depravity of his taste was confirmed by his returning to Paris at the age of eighteen; that is to say, he left Rome precisely at the time that he should have gone there. He was only nineteen when he painted his picture of the 'Assumption' for the cathedral of Notre-Dame, and but twenty when he was received into the Academy. He was taken into the employment of the court, and became one of the most popular painters of his time. It is curious to compare the criticism of two of the most esteemed of the French biographers respecting the works of this painter. "No artist," says D'Argenville, "possessed the poetry of the art in a higher degree than Antoine Coypel. Formed by nature for the grandest compositions, the fertility of his genius displays itself through all his works. He was graceful in the airs of his heads, painted children in the greatest perfection, and was, above all, attentive in expressing with propriety the passions of the soul." A less favourable judgment is pronounced by Watelet: "Because," says that writer, "he was equal to the production of a great machine in the theatrical style, he was conceived to possess the poetry of the art; because he gave to his heads a physiognomy purely French, they are thought to be beautiful. His coquetry is called grace, a grace to be learned of the dancing-master. He consulted the comedian Baron for the attitudes of his most exalted characters, and travestied a hero of antiquity into a puppet of the theatre."

It cannot, however, be denied that Antoine Coypel possessed those qualities which are found in the artists most admired in his country, qualities which perhaps were necessary to the gratification of national feeling, and the acquisition of popularity. His principal works in Paris were, 'Christ among the Doctors,' and the 'Assumption,' in the cathedral of Notre-Dame; and 'Christ healing the Blind at Jericho,' at the Carthusians. He was much employed in decorating the royal palaces, and was made principal painter to the king in 1716, besides holding other important posts. The Louvre possesses his 'Athaliah driven from the Temple,' 'Susannah accused by the Elders,' 'Esther before Ahasuerus,' and 'Rebecca and Eliezer,' as well as between two and three hundred drawings and sketches by him. His own portrait by himself is in the Uffizi, Florence; the Lille Gallery possesses a picture of 'Athalide et Roxane,' taken from the 'Bajazet' of Racine; and the Bordeaux Museum, a 'Triumph of Apollo.' In the Dublin National Gallery is a picture of 'Christ healing one possessed by a Devil,' dated 1717. Antoine Coypel died in Paris in 1722. We have by him several etchings, executed in a finished and masterly style, among which are the following:

Melchizedek presenting the Bread to Abraham.
Judith; half-length; finished by *Simoneau*.
The Baptism of Christ.
Ecce Homo; finished by *Simoneau*.
The Virgin and Infant, in an oval.
The Virgin suckling the Infant.
St. Cecilia.
Cupid conquering Pan.
Bacchus and Ariadne; finished by *G. Audran*; very fine. 1693.
The Triumph of Galatea; finished by *Simoneau*; fine.
The Head of Democritus. 1692.
The Portrait of La Voisin, who was broken on the wheel for poisoning; two plates, large and small.

COYPEL, Charles Antoine, a painter and etcher, who was the son of Antoine Coypel, was born in Paris in 1694. He was instructed by his father, whose style he followed, although in a very inferior manner. He quitted historical subjects to paint bambochades, but was not successful even with these, his taste for the theatre frequently betraying itself in his pictures in the artificial composition and in the forced position of his figures. There are two specimens of his work to be seen in the Louvre. He executed a portrait of himself at about the age of fifty, in which he is represented leaning against a table, and holding a porte-crayon. In fact, his best works as a painter are his portraits; that of Adrienne Le Couvreur has been admirably engraved by Pierre Imbert Drevet. C. A. Coypel etched a series of the Muses, a caricature 'Histoire d'une Dévote,' and some other subjects *à la mode*, which are of but little interest. He died in Paris in 1752.

COYPEL, Noël, a French painter, was born in Paris in 1628. He was first placed under the tuition of an artist named Poncet, at Orleans; but at the age of fourteen he became a scholar of Quillerier, under whom he acquired sufficient ability to be employed by Charles Errard, who was charged with the superintendence of the works at the Louvre. It was not long before he distinguished himself, and he was received into the Academy in 1663. The picture he painted for his reception was 'Cain and Abel.' It was about the same time that he painted his celebrated picture of the 'Martyrdom of St. James,' for the cathedral of Notre-Dame. He was now regarded as one of the ablest artists of France, and was appointed by the king director of the French Academy at Rome. Thither he went in 1672, and presided over the Academy with great reputation for three years. It was during his residence there that he painted his four easel pictures for the king's cabinet, representing 'Solon explaining his laws to the Athenians,' 'Trajan giving public audience to the Romans,' 'Ptolemy Philadelphus giving liberty to the Jews,' and 'Alexander Severus distributing corn to the Roman People.' These pictures were publicly exposed at Rome in the Rotonda, and gained him great reputation. They are now placed in the gallery of the Louvre, where is also preserved his picture of 'Cain and Abel,' as well as several other paintings representing classical subjects. He appears to have imitated in these works the style of Poussin and Le Sueur. His colouring is tender, warm, and clear, and his execution careful. After his return to Paris, Coypel was employed on several fresco paintings in the Tuileries. His last work, the fresco of the 'Assumption of the Virgin,' over the high-altar of the church of the Invalides, was executed at the advanced age of 78, and may be considered as one of his best productions. A picture by him of 'Susannah accused of Adultery' is in the Madrid Gallery; and the Bordeaux Museum has an 'Allegory' by him. Many of his paintings have been engraved by Poilly, Duchange, Cochin, and others. Noël Coypel married in 1659 Madeleine Hérault, the sister of Charles Hérault, the landscape painter, and herself an artist of ability. She was born in 1635, and died in Paris in 1682. In 1685 Coypel married, as his second wife, Anne Françoise Peris, a young artist whose

works have long since been forgotten. He died in Paris in 1707. His widow married François Bonart, a painter and engraver, and died in Paris in 1728. Noël Coypel has etched the following plates:

The Virgin caressing the Infant Jesus.
The same subject; larger.
The Holy Family.

COYPEL, Noël Nicolas, a painter and etcher, born in Paris in 1692, was a younger son of Noël Coypel. He received his first instruction from his father, whom he had the misfortune to lose when he was fifteen years of age. It does not appear that he had the advantage of seeing Italy; he studied from the best works of art in his own country, and became of sufficient celebrity to be received into the Academy in 1720, when he was twenty-eight years of age. His reception picture was 'Neptune carrying off Amymone.' Amongst his best works were, the ceiling of the chapel of the Virgin in the church of St. Saviour, and the altar-piece in the same chapel, representing the Assumption. His 'Triumph of Amphitrite,' painted in 1727, was considered the best work that entered the lists for the royal prize then offered. There are several other works of this artist in the churches of Paris. He died in Paris in 1734. We have the four following plates etched by him:

St. Theresa, with several Angels
The Triumph of Amphitrite.
Jupiter and Antiope.
A young Woman caressing a Dove; afterwards finished by *N. Edelinck*.

COZENS, Alexander, a natural son of Peter the Great and an Englishwoman from Deptford, was born in Russia at the beginning of the 18th century, but studied painting in Italy, and then proceeded, in 1746, to England, where he died, in London, in 1786. He exhibited at the Royal Academy from 1772 to 1781. Some tastefully-designed pen-and-ink sketches by him are in the British Museum, but he chiefly devoted himself to giving instruction and writing various books on art, adorned with numerous illustrations, among which are 'The Principles of Beauty, relative to the Human Head' (1778), and 'The Shape, Skeleton, and Foliage of Trees' (1771). The South Kensington Museum has two Landscapes by him.

COZENS, John Robert, the son of Alexander Cozens, was born in London in 1752. He visited Italy, and after his return, in 1783, painted in water-colours with great success. He possessed great taste in representing scenes of a still, tender, or melancholy nature. In 1794 he became deranged, and died in 1799. The South Kensington Museum has five examples of his work.

COZZA, Carlo, was the son of Giovanni Battista Cozza, and was born at Ferrara about the year 1700. He was instructed by his father, in whose style he painted several pictures for the churches of his native city. In the Chiesa Nuova is a picture by him of the 'Annunciation;' in Santa Lucia of 'St. Anthony the Abbot;' and in San Matteo of 'St. Francis of Paola.' He died at Ferrara in 1769.

COZZA, Francesco, a painter and etcher, was a Calabrian, born at Istilo in 1605. He went early in life to Rome, and became a scholar of Domenichino, to whom he attached himself by the most marked affection, and, according to the Abbate Titi, finished some of the works of that master after his death. He was received into the Academy at Rome in 1650, and died in that city in 1682. One of his best works is the 'Vergine del Riscatto,' in the church of Santa Francesca Romana at Rome. The Copenhagen Museum possesses a 'Landscape, with Hagar and the Angel,' by him. He etched several excellent plates in the style of Pietro del Po, as:

St. Peter. 1630.
Cimon and Pera.
Christ sleeping and adored by Angels.
St. Mary Magdalene. 1650.

COZZA, Giovanni Battista, was born at Milan in 1676. While he was yet young he settled at Ferrara, where he was much employed for the churches. Without great correctness of design, he possessed a copious invention, and an unusual facility of handling. Of his numerous works at Ferrara, the following are the principal. In the cathedral, the 'Immaculate Conception;' at the Ognissanti, the 'Holy Family;' in Santa Lucia, the 'Annunciation;' and in San Guglielmo, the 'Assumption of the Virgin.' He died at Ferrara in 1742.

COZZALE, Grazio, (or Cossale,) was a native of Brescia, who flourished about the year 1605. He is said by Cozzando, in his 'Ristretto della Storia Bresciana,' to have possessed an uncommon readiness of invention, and in his larger works appears to have imitated the style of Palma without having sunk into his mannerism. His principal works are, the 'Adoration of the Magi,' in S. Maria delle Grazie, at Brescia; and the 'Presentation in the Temple,' in S. Maria de' Miracoli. This artist was assassinated by one of his sons.

CRAASBECKE. See Craesbeeck.

CRABBE, Frans, (or Van Espleghem,) was a Flemish painter, who became a master of the Guild of St. Luke at Mechlin in 1501, and is supposed to be the same as Frans Minnebroer. He was the son of Jan Crabbe, a painter, but it is not known under whom he studied. He painted in tempera, and possessed the faculty of giving his works so much vigour that they seem to be oil paintings. His heads are in the style of Quintin Massys, but in all other respects his portraits resemble those of Lucas van Leyden. His principal work was a triptych painted over the high altar of the church of the Franciscan convent at Mechlin, the principal subject of which was the 'Saviour on the Cross,' but this perished when the church was sacked by the Gueux in the 16th century. Crabbe died at Mechlin in 1553, leaving a son, Jan Crabbe, who was also a painter, and who died at Mechlin in 1576.

Crabbe is probably identical with the engraver who is known as the 'Master of the Crab,' by whom we have 50 plates, mostly in the style of Lucas van Leyden, but in some cases in that of Jan van Mabuse. They are described in Bartsch's 'Peintre-Graveur,' vii. 527, and Passavant's 'Peintre-Graveur,' iii. 15, and among them the following are the best:

The Annunciation.
The Nativity.
Christ taking leave of His Mother.
The Passion; fourteen plates.
Christ on the Cross.
Ecce Homo.
The Four Evangelists; four plates.
Jephthah's Daughter.
Esther before Ahasuerus.
Lucretia.

CRABETH, Adriaen, of Gouda. Three por-

traits, in one picture, bearing the date 1560, attributed to him, are in the Darmstadt Gallery.

CRABETH, DIRK and WOUTER, two brothers, were natives of Gouda. They flourished about the years 1560-1620, and surpassed all their predecessors in the art. Their principal works were fourteen of the seventy-five windows of the great church of St. John at Gouda. The best are the 'Baptism of Christ,' 'Our Saviour driving the Buyers and Sellers from the Temple,' and the 'Last Supper,' all by Dirk Crabeth; and 'The Offering of Elijah before the Priests of Baal,' the 'Nativity,' and the 'Sacrilege of Heliodorus,' all by Wouter Crabeth, the last-named being his master-piece, and the finest of all the windows. Although fine compositions, they are not in the best style of the art, and are rather poor in colour. Wouter visited France and Italy, and left in every town where he resided one of his glass-paintings. He distinguished himself by the light and brilliancy of his colouring, whilst Dirk excelled more in his vigorous touch.

CRABETH, WOUTER PIETERSZOON, the younger, a grandson of the artist of the same names, was a scholar of Cornelis Ketel. After visiting France and Italy, and studying the works of the best masters in Rome, he settled down in Gouda in 1628 as a portrait and historical painter. In 1628 he painted for the church of Purmerende an 'Assumption of the Virgin,' and in 1644 a 'Feast of a Shooting Club,' which is still preserved at Gouda.

CRABETJE. See ASSELIJN.

CRACO, JAN, a Dutch portrait painter, who flourished in the latter half of the 18th century, was a native of Utrecht. He afterwards resided at Amsterdam, in which city he died.

CRADOCK, LUKE, an English painter of birds, dead game, and animals, in which he particularly excelled. He was born at Somerton, near Ilchester, about the year 1660, and served an apprenticeship to a house-painter in London. Without the help of an instructor, he became a faithful delineator of birds and animals, which he painted with a freedom and a fire that entitled him to more distinction and a more liberal remuneration than he received during his life. After his death, as has but too frequently been the lot of artists, his works were sold at three or four times the price he received for them when living. He died in London in 1717.

CRADOCK, MARY. See BEALE.

CRAESBEECK, JOOST VAN, (CRAASBECKE, or GRAASBECK,) the pot companion and scholar of Adriaan Brouwer, was born at Neerlinter, in South Brabant, in 1608. He was bred a baker, and had settled at Antwerp in that capacity at the time when Brouwer visited that city. Alike in their habits of debauchery, an acquaintance sprang up between them, and Brouwer became Craesbeeck's inmate on quitting the protection of Rubens. Craesbeeck forsook his oven, and became the disciple of his friend, and it is surprising that a person who had never practised painting until he had reached the age of thirty should have arrived at a proficiency which is sufficient to rank him among the meritorious artists of his country, particularly as a colourist. He was inscribed as a citizen of Antwerp in 1631. In 1633-34 he entered the Guild of St. Luke at Antwerp, and in 1651 that at Brussels, where he was still living in 1654. The date of his death is not known, but it was certainly before 1662. His paintings represent scenes in taverns, guard-room subjects, low fights, and drunken brawls. Those of his works that are of a nobler character are executed in the style of Rembrandt, and painted with a fine chiaroscuro, a delicate brush, and an excellent colouring.

Among his paintings, many of which are signed *J. V. C. B.*, there are the following:

Amsterdam.	*Museum.*	Portrait of Hugo de Groot.
Berlin.	*Gallery.*	Peasant with felt hat.
Madrid.	*Gallery.*	The Marriage Contract.
Paris.	*Louvre.*	The Artist himself painting a portrait.
Petersburg.	*Hermitage.*	Le Lever.
Schleissheim.	*Arenberg Gallery.*	The Artist's Studio, with Brouwer's portrait.
Vienna.	*Gallery.*	Soldiers and Women talking.

CRAEYER, GASPAR DE. See DE CRAYER.

CRAFT, WILLIAM H., an enamel painter, exhibited fancy and allegorical subjects and portraits at the Royal Academy from 1774 to 1781. He died after 1787. He was most probably a brother of Thomas Craft, who was an artist at the Bow Porcelain Works.

CRAIG, WILLIAM MARSHALL, exhibited at times at the Royal Academy, from 1788 till 1827. He first lived at Manchester, but settled in London about 1791. He was painter in water-colours to the Queen, and miniature painter to the Duke and Duchess of York. He also excelled as a draughtsman on wood, and as a book illustrator, and he published in 1821 'Lectures on Drawing, Painting, and Engraving.' He is said to have been a nephew of Thomson, the poet. 'The Wounded Soldier' by him is in the Water-Colour Gallery at the South Kensington Museum.

CRAMER, NICOLAAS, a Dutch painter, was born at Leyden in 1670. According to Van Gool, he was for some time a scholar of Willem Mieris, but afterwards studied under Karel De Moor, whose manner he followed. He painted subjects taken from private life, and portraits in small. His pictures of that description are seen in the best collections in Holland, and are deservedly admired. He died in 1710.

CRAMER, PETER, who was born at Copenhagen in 1726, was a self-taught artist who prepared the drawings for the illustration of Norden's 'Travels in Egypt,' and then became a decorative and theatrical painter. Together with this occupation he executed popular Danish scenes in the style of Teniers, and several of his pictures were engraved by Haas, Kleve, and Clemens. He died at Copenhagen in 1782.

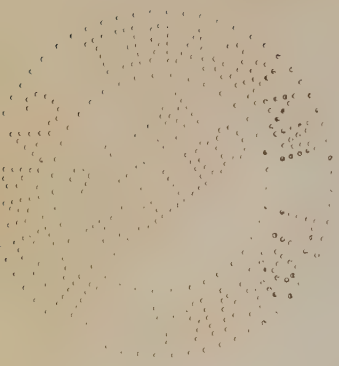
CRANACH, HANS, appears to have been a third son of Lucas Cranach the elder. Schuchardt, who discovered his existence, credits him with an altar-piece at Weimar, signed with the monogram *H. C.*, and dated 1537. He was still living in 1553.

CRANACH, JOHANN LUCAS, the eldest son of Lucas Cranach the elder, was born about 1503. He died at Bologna in 1536. Luther mentions his death in his 'Table Talk,' and Johann Stigel, a contemporary poet, celebrates him as a painter.

CRANACH, LUCAS, (or KRANACH). The proper name of this master is a matter of some uncertainty. Of late years it has been thought to be SUNDER, and he is to be found in most histories under that name, but Herr Warnecke ('Lucas Cranach der Aeltere,' 1879,) has recently brought forward evidence to show that it was MULLER, as formerly supposed. This evidence, however, chiefly consists in a phrase in a narrative of Valentin

Bruckmann photo] [*Dresden Gallery*

THE AGONY IN THE GARDEN



Sternenboke, written in 1609, which runs as follows—"And the Emperor asked him how he was called, and he replied that he was called by his parents Lucas Muller, out of the town of Cranach in Franconia, but on account of his art he was styled Lucas the Painter, and the Elector of Saxony had named him, from his native land, Lucas Cranach." The evidence for the name of Sunder likewise rests on very slight foundation.

But whatever be his name, he was certainly born at Kronach in the bishopric of Bamberg on the 4th of October, 1472. He is said to have learnt his art from his father, who is supposed also to have been a painter, though none of his works remain. It is not known where his early years were spent, but it is surmised that he lived some time in Gotha, where he married a certain Barbara Brengbier, who, although affirmed by tradition to have been extremely ugly, is nevertheless celebrated as having been a most excellent wife and mother. He is stated to have accompanied the Elector Frederick the Wise to the Holy Land in 1493, but this is not certain. In 1504 we find him established at Wittenberg as court painter to Frederick the Wise, who in 1508 bestowed on him a coat of arms and patent of nobility. He was evidently a man of importance in Wittenberg, for he was twice (in 1537 and 1540) elected Burgomaster of the town, where he carried on, besides his large art workshops, a book-printing business and an apothecary's shop. His house in Wittenberg, called the "Adler," was standing till 1871, when it was unfortunately destroyed by fire.

In 1509 Cranach was sent by the Elector on an embassy to the art-loving Emperor Maximilian, but nothing is known as to their intercourse, except that he took the portrait of the young Prince, afterwards Charles V. Cranach, however, afterwards executed some of the drawings in what is called 'Maximilian's Prayer-book,' so one may imagine that some relations continued to exist between them. Cranach held the office of court painter to the House of Saxony under three successive Electors, the last being the noble but ill-fated Frederick the Magnanimous, to whom he was so much attached, that after the battle of Mühlberg in 1547, he shared and enlivened his captivity at Augsburg, being also, it is said, instrumental in procuring his release from Charles V. In 1552, when the Elector was at last set free, Cranach, then a very old man, followed his lord to Weimar, where our master died at the age of 80, on the 16th of October, 1553.

Lucas Cranach may be regarded as pre-eminently the painter of the German Reformation. Although not approaching Dürer and Holbein in intellectual power and æsthetic perfection, he was moved even more deeply than they by the religious influences of the times. The influences of the Renaissance were also at work in his art, as seen by the numerous classical subjects he has depicted so naïvely; and moreover, there may be traced in it a sort of homely humour, which no doubt caused Kugler to compare him to Hans Sachs. He was the intimate friend of Luther, whom he has several times represented in his pictures, and embracing his doctrine warmly, he endeavoured to set it forth in his art.

His reputed paintings are somewhat unequal in merit, but this is chiefly because many of those ascribed to him are merely atelier-works, done under his direction by his sons and pupils. Among the most important of his paintings may be mentioned:

Augsburg.	*Rathhaus.*	Samson and Delilah.
Berlin.	*Gallery.*	Venus and Cupid stung by a Bee.
Carlsruhe.		The Judgment of Paris.
Florence.	*Uffizi.,*	Adam and Eve.
Gotha.	*Gallery.*	The Fall and Redemption of Man.
Leipsic.		The Repose in Egypt. 1504. (*Formerly in the Sciarra Palace, Rome.*)
„	*Museum.*	A Dying Man.
Munich.	*Gallery.*	Woman taken in Adultery.
Petersbrg.	*Hermitage.*	Madonna under the Apple-tree.
Schneeberg.	*Stadtkirche.*	The Crucifixion, Last Supper, &c. (*an altar-piece*).
Weimar.	*Stadtkirche.*	Crucifixion, with portraits of Luther, Melanchthon, and the painter himself.
Wörlitz.	*Gothic House.*	St. George and the Dragon.

Several of these subjects were treated frequently by Cranach, and replicas of them are to be found in many galleries. It is indeed very difficult to distinguish his works from those of the master now known as the 'Pseudo-Grünewald,' and from those of his son Lucas Cranach the younger. Lucas Cranach the elder, as he is called to distinguish him from his son, always painted in oils on wooden panels. His colouring is warm and rich, but his drawing is usually defective. He excelled in portraiture, and evidently delighted in it, for he often introduces portraits of his friends into his pictures. His female portraits have a sort of naïve grace that renders them very pleasing. There is one by him in the National Gallery of a young girl in elaborate costume, which is entirely characteristic.

He was fond also of drawing birds and animals, and often depicted hunting scenes. His art indeed may be defined as thoroughly national, homely and individual, marked by cheerful fancy and quaint invention, sometimes bordering on caricature. He had three sons, who are believed to have been painters, but only his second son, Lucas Cranach, the younger, acquired any reputation. Cranach usually signed both his paintings and engravings with the crest granted him by the Elector Frederick—a flying dragon with a crown upon its head. He is said to have painted so rapidly that on his tombstone he was described as 'celerrimus pictor.'

But it is as an engraver rather than as a painter that Cranach is best known. Heller describes more than 800 prints by him. These are mostly wood-cuts, but he executed also a few copper-plates. These are now rare, though some of his wood-engravings are often met with. Drawings also by him are to be found in most public collections.

PRINCIPAL COPPER ENGRAVINGS.

The Penitence of St. John Chrysostom. 1509.
Three portraits of Luther, dated 1519, 1520, and 1521.
Portraits of the Elector Frederick III., with an angel holding a crown of laurel.
Portraits of other Electors.

PRINCIPAL WOOD ENGRAVINGS.

Passion of Christ.		A series of 15 cuts.
The Martyrdom of the Apostles.	1549.	12 „
Christ and the Apostles.		14 „
The Wittenberg Hagiology.	1509.	119 „
Passional Christi et Antichristi.	1521.	26 „
Hortulus Animae.		33 „

Adam and Eve in Paradise surrounded by animals. (B. 1.)
The Repose in Egypt, with dancing angels. (B. 4.)
Christ and the Samaritan Woman. (B. 22.)
Temptation of St. Anthony. (B. 56.)
St. Christopher. (B. 58.)
St. Jerome in the Desert. (B. 63.)

Beheading of John the Baptist. (B. 62.)
Venus and Cupid. (B. 113.)
Judgment of Paris. (B. 114.)
Marcus Curtius. (B. 112.)

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CRANACH, Lucas, the younger, was the second son of Lucas Cranach the elder. He was born in 1515, and received his education in art in his father's workshops. He is weaker in drawing than his father, and softer in colouring, but it is difficult to distinguish their works, for he signed with the same mark, the flying dragon, though, according to Schuchardt, the dragon of the son may be known by its wings being folded. All pictures after the date 1553, (that of his father's death,) may be safely ascribed to him, and many such exist. J. A. Crowe, in the last edition of Kugler's 'Handbook,' mentions several in the principal church at Wittenberg. One of these he describes as a singular work bearing "distinct reference to the state of the Church in his time." It represents the vineyard of the Lord, "one half of which is being destroyed by the clergy of the Romish Church, whilst the heroes of the Reformation are employed in cultivating the other," and is dated 1569. By this it is clear that he must have had the same warm Protestant sympathies as his father. Other paintings by him are:

Berlin.	*Gallery.*	The Fountain of Youth. 1546.
Brunswick.	*Gallery.*	Preaching of John the Baptist. 1549.
Dresden.	*Gallery.*	Crucifixion.
"	"	Portraits of the Electors Maurice and Augustus.
Leipsic.	*Museum.*	Crucifixion. 1557.
Munich.	*Gallery.*	Virgin and Child with Grapes.
Nordhausen.		Raising of Lazarus.
Wittenberg.	*Stadtkirche.*	Nativity.
"	"	Crucifixion.

He, like his father, appears to have been a man of importance in Wittenberg, for he also filled the office of Burgomaster. He died at Wittenberg in 1586. No engravings by him are known, but it is believed that he furnished the designs for the woodcuts in Luther's translation of the Bible, printed at Leipsic in 1542, as well as for some portraits, among which is a series of the Princes of Saxony. (See Passavant's 'Peintre-Graveur,' iv. 24.) M. M. H.

CRANCH, John, who was born at Kingsbridge, Devon, in 1751, practised historical and portrait painting as an amateur, with no great success, in London and Bath, where he died in 1821. His best work was the 'Death of Chatterton.' He excelled in so-called 'poker pictures.' The South Kensington Museum possesses a work by him, entitled 'Playing with Baby' (1795).

CRANE, Thomas, was born at Chester in 1808. Showing early a taste for art, in 1824 he came up to London, where he joined the schools of the Academy, and remained two years, obtaining, in 1825, the medal for his drawings from the antique. Returning to Chester, he commenced his profession as a miniature painter, and not very long after, he published, in conjunction with a brother, some sketches of celebrated characters in North Wales, among whom were Lady Eleanor Butler and Miss Ponsonby, the eccentric "Ladies of Llangollen." In 1832 he made his first appearance as an exhibitor at the Liverpool Academy, and continued to contribute to that Institution for many years. In 1835 he was elected an Associate, and in 1838 a full member of that Academy. But the delicate state of his health would not permit of his remaining in that town, and he removed to Torquay, where he resided twelve years, occasionally visiting the scene of his earlier connections in the North, where he procured lucrative commissions. He died in London in 1859. Crane was most successful in portraits of females and children, both in oil and water-colours; his treatment of such subjects being so elegant and so full of fancy as almost to make them ideal works, yet without compromising their likeness. He also painted figure subjects, as: 'The First Whisper of Love,' 'The Deserted Village,' 'The Cobbler,' 'The Old Romance,' 'The Bay Window,' and 'Masquerading,' most of which were exhibited at the Royal Academy.

CRANENBURGH, Hendrik van, a Dutch landscape painter, was born at Amsterdam in 1754. He was a pupil of Barbiers, but at the age of thirty he abandoned painting for the counting-house. He, however, continued to make many excellent copies of the works of the old masters, and died at Amsterdam in 1832.

CRANSSE, Jan, a Flemish painter, was born at Antwerp in 1480. He painted historical subjects, and was received into the Guild of St. Luke at Antwerp in 1523, and became dean thereof in 1535. Van Mander speaks highly of a picture by this master which was formerly in the cathedral of Antwerp, representing 'Christ washing the Feet of His Disciples.' Two panels of coats of arms, one of the Chamber of Rhetoric of Diest, and the other of that of Turnhout, by him, are in the Antwerp Gallery.

CRAPELET, Louis Amable, a French water-colour painter, born at Auxerre in 1822, studied under Corot, Durand-Brager, and Séchan. He went to Egypt in 1852, and ascended the Nile as far as the third cataract, returning to France in 1854. Many of his drawings were the result of this expedition. He died at Marseilles in 1867.

CRASTONA, Gioseffo, was born at Pavia in 1664, and was a scholar of Bernardino Ciceri. He excelled in painting landscapes and views of the vicinity of Rome, from designs he had made during a long residence in that city; and these pictures, according to Orlandi, were greatly in vogue in his time. He died in 1718.

CRAWFORD, Edmund Thornton, a Scottish landscape painter, was born at Cowden, near Dalkeith, in 1806. His father was a land surveyor, and Crawford was apprenticed when a boy to a house-painter in Edinburgh. Shortly afterwards, however, his indentures were cancelled, and he entered the Trustees' Academy, then under Andrew Wilson. In 1833 he paid the first of several visits to Holland. In 1839 he was elected an associate, and in 1848 a full member of the Scottish Academy. He died at Lasswade on September 29, 1885. His art was closely akin to that of Thomson of Duddingston. Works:

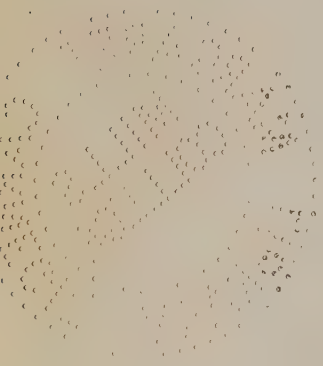
Edinburgh.	*S. Nat. Gall.*	Group of Trees.
"	"	Coast scene, North Berwick.
"	"	Close hauled, crossing the Bar.

CRAWFORD, William, a Scotch portrait and

LORENZO DI CREDI

Brogi photo] [*Uffizi Gallery, Florence*

THE MADONNA AND ST. JOHN



genre painter, was a native of Ayr. His father placed him at the Trustees' Academy, under Sir William Allan, where he gained a travelling bursary, which enabled him to study in Rome for about two years. On his return he conducted the drawing classes of the Trustees' Academy for several years, and also occasionally contributed art criticisms to Edinburgh newspapers. His crayon portraits, of which a good many were exhibited at the Royal Academy in London, were much sought after. He was elected an Associate of the Royal Scottish Academy in 1862. Among his genre paintings we may mention his 'Highland Keeper's Daughter' (1865), 'Waiting for the Ferry,' 'Return from Maying,' and 'Too Late,' a striking picture exhibited at the Royal Scottish Academy in 1869, in which year he died.

CRAYER, GASPAR DE. See DE CRAYER.

CREDI, LORENZO DI, whose surname appears to have been BARDUCCI, and not Sciarpelloni, as stated by Vasari, was born at Florence in 1459. He was a disciple of Andrea del Verrocchio at the time that Perugino and Leonardo da Vinci were studying under that master. Lorenzo displayed a preference for the style of Leonardo over that of his instructor, and copied the paintings of the former with great success; whilst the graceful and expressive manner in which he painted Madonnas and Holy Families remind one somewhat of the style of Perugino. He died at Florence in 1537. He also practised the art of sculpture, and Verrocchio in his will expressed a desire that the completion of his famous equestrian statue of Bartolommeo Colleoni should be intrusted to Lorenzo. It was, however, given by the Venetians to Alessandro Leopardo to finish. Giovanni Antonio Sogliani and Tommaso di Stefano were his pupils. The following paintings by him may be noted:

Berlin.	*Gallery.*	Madonna and Child.
"	"	St. Mary of Egypt.
Carlsruhe.	"	Madonna and St. John.
Dresden.	*Gallery.*	Madonna and Child, with SS. Sebastian and John the Evangelist.
Florence.	*Academy.*	The Nativity.
"	*Uffizi.*	Portrait of a man.
"	"	Christ appearing to the Magdalen.
"	"	Portrait of Andrea del Verrocchio.
"	"	The Annunciation.
London.	*Nat. Gall.*	The Virgin and Child.
"	"	The Virgin adoring the Infant Christ.
Naples.	*Museum.*	The Nativity.
Oxford.		Madonna.
Palermo.		Madonna dell' Olivella.
Paris.	*Louvre.*	Virgin and Child.
"	"	Christ and the Magdalen.
Pistoja.		Madonna and Saints.
Rome.	*Borghese Gall.*	Virgin and Child, with St. John the Baptist.
Turin.	*Museum.*	Virgin and Child.

CREED, CAREY, was an English engraver, who published, in 1731, a set of plates of the statues and busts at Wilton House, which possess considerable merit.

CREED, ELIZABETH, a daughter of Sir Gilbert Pickering, Bart., and cousin to the poet Dryden, was born in 1642. She married a gentleman named Creed, of Oundle, in Northamptonshire, and, as an amateur, painted altar-pieces for several churches in the neighbourhood, and also portraits of her friends. She died in 1728.

CREGAN, MARTIN, a portrait painter, practised both in Dublin and London. He was born in 1788, and was a member of the Royal Hibernian Academy from its foundation in 1823, and for many years its President. From 1812 to 1821, whilst he resided in London, he exhibited yearly at the Royal Academy. His last contribution was a portrait of Miss Dance as 'Mrs. Haller.' He returned to Dublin in 1822, and was patronized by the *élite* of that city. He died in 1870. The Dublin National Gallery has a copy by him of Sir Joshua Reynolds's portrait of Master Crewe.

CREMONA, ANTONIO DA, an Italian engraver on wood, who flourished about the year 1560. Among other prints, he engraved a cut representing 'Mutius Scævola burning his hand in the presence of Porsena.' It is executed on a single block, without any cross-hatching. He is supposed to be identical with Antonio Campi.

CREMONA, NICCOLÒ DA, was a native of Cremona, who flourished about the year 1518. According to Masini ('Bologna perlustrata') he was a good painter of history. For Santa Maria Maddalena, at Bologna, he painted a picture of the 'Descent from the Cross;' dated in 1518. In the Bologna Gallery is the 'Marriage of the Virgin' from the church of San Giuseppe.

CREMONESE, IL. See CALETTI.

CREMONESE DEI PAESI, IL. See BASSI, FRANCESCO MARIA.

CREMONINI, GIOVANNI BATTISTA, was born at Cento in 1550. At Bologna he executed several frescoes and friezes in chiaroscuro for palaces and houses, and painted several pictures for the churches of San Girolamo, San Domenico, and Madonna del Monte. He excelled, however, more especially as a painter of decorations for theatres, festivities, and tournaments; many of his productions of that class are in the possession of the Duke of Mirandola. He had great talent, but was most superficial in the execution of his works. He died at Bologna in 1610.

CRÉPIN, LOUIS PHILIPPE, a French marine painter, born in Paris in 1772, was a scholar of Regnault and Hubert Robert; he also had lessons from Joseph Vernet, and followed very successfully the styles of those masters. He was fond of representing engagements between French and English vessels of war, particularly where the former fought under great disadvantage. He painted many other subjects of more general interest, which will be esteemed when the battles are forgotten. He painted in water and body colour, and etched and aquatinted in the English manner. Crépin died in Paris in 1851.

CREPU, JAN BAPTIST, (often called in error Nicolaas,) was born at Brussels in 1680. He was an officer in the Spanish service, which he quitted at about the age of forty, and devoted himself to flower-painting, in which he showed considerable talent. He composed well, and painted with a light and free pencil: his works were highly esteemed by his contemporaries. He died at Antwerp in 1742.

CRÉPY, JEAN and LOUIS, (or CRESPY,) were two indifferent French engravers and printsellers. Jean, the father, was born in Paris about 1650, and engraved some portraits, among which is a series of very small ovals of the princes of the royal family of France, remarkable for their extremely minute execution. Louis, the son, was born in Paris about 1680. Many prints, especially por-

traits, which bear the name of Crépy, were not engraved, but simply published by them. We have, however, the following plates by them:

Mary Magdalene; *Crépy, inv. et fecit.*
The Nativity; *after Albani;* their best print.
The Descent from the Cross; *after Carlo Cignani.*
The Holy Family; *after Lebrun.*
The Presentation in the Temple; *after the same.*

CRESCENZI, Bartolommeo. See Cavarazzi.

CRESCENZI, Giovanni Battista, Marquis de la Torre, an Italian painter and architect, was born at Rome in 1595. He was a pupil of Pomerancio, and was brought to Spain by Cardinal Zapata shortly before 1617, in which year he was invited amongst others to send in his plans for the building of the Panteon in the Escorial. A well-executed flower-piece by him is said to have attracted the attention of Philip III. His plans approved, in 1619 he was sent to Italy, with an allowance of 2000 ducats, and letters were forwarded to the Spanish ambassadors at foreign courts to collect models and artisans in their respective countries. Returning in 1620 with eight Italian and Flemish assistants, he began the building of the Panteon, which occupied him 33 years, being interrupted in 1621 by the death of Philip III. By Philip IV. Crescenzi was loaded with favours, created Marquis de la Torre, and appointed head of the Board of Woods and Works, with a monthly pension of 140 ducats. He died at Madrid in 1660.

CRESCENZIO, Antonello, known as Antonello da Palermo, who, according to De Marzo, was the son of Antonio Crescenzio, was born early in the 16th century, and practised both as a sculptor and a painter. He was an assistant to the sculptor Gagnino in 1527. In 1537 he completed two copies of Raphael's 'Spasimo;' one of them is in the Carmelite Church at Palermo, and the other in the Monastery of Fazello, near Sciacca. The date of his death is uncertain.

Palermo. *La Ganzia.* Madonna and Child, dated 1528.

CRESCENZIO, Antonio, a native of Parma, the dates of whose birth and death are not known, flourished from about 1417 to 1440. He painted a fresco in the hospital of Palermo, representing 'Death on the Pale Horse smiting and threatening the rich ones of this world, whilst the poor and wretched in vain beg for their release.' The chapel of the Vanni family, close to the church of Santa Maria e Gesù, near Palermo, contains the remains of wall-paintings in monochrome representing different saints assigned to this artist. In the University Gallery of the same city there is a painting by him of the 'Enthroned Madonna and Saints,' and two panels.

CRESPI, Antonio, the son and pupil of Giuseppe Maria Crespi, painted much for the churches of Bologna. He died in 1781. A picture of St. Francis of Paola by him is in the Bologna Gallery.

CRESPI, Benedetto, called Bustino, a native of Busto Arsizio, near Milan, worked in Como about the middle of the 17th century. In the Pinacoteca at Milan is a 'Circumcision of Christ' by him; and the Madrid Gallery has a 'Roman Charity.' He had a son, Antonio Maria, who was his pupil.

CRESPI, Daniele, was born at Busto Arsizio, near Milan, in 1590, and was first a scholar of Giovanni Battista Crespi, called Cerano, but afterwards studied under Giulio Cesare Procaccini. Although he did not survive his fortieth year, he undoubtedly surpassed his first instructor; and, according to Lanzi, in the opinion of many, he was equal to the second. He was an able artist of the Milanese school, though little known except in his own country. To an acute and penetrating genius, and an uncommon readiness of hand, he added a judgment that enabled him to take advantage of the excellences of those who had preceded him, and to avoid their defects. Although he never frequented the school of the Carracci, he appears to have approved and adopted their principles and their practice. In the expression of his heads he is varied, yet select; and is particularly admired for the fervid devotion expressed in the character of his saints. His colouring is excellent, both in oil and in fresco, and partakes of the strength, as well as of the amenity, that we admire in Titian. The most esteemed works of this artist are the 'Taking down from the Cross,' and several portraits in fresco, in the Chiesa della Passione at Milan; and his celebrated series of pictures of the Life of St. Bruno, at the Certosa. Nine paintings by him are in the Brera, and others are to be met with in the palaces and churches of Milan and the neighbouring towns, as well as in the following galleries:

Florence.	*Uffizi.*	An Old Beggar.
"	"	His own Portrait.
Madrid.	*Gallery.*	Pietà.
Vienna.	*Gallery.*	The Angel appearing to Joseph in a Dream.

His works have been engraved by Weggers, Ferroni, Longhi, and Felsing. This able painter was unfortunately carried off, in the prime of life, with all his family, by the plague which visited Milan in 1630.

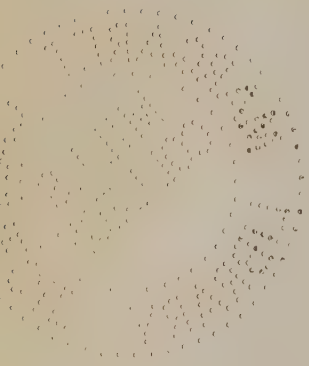
CRESPI, Giovanni Battista, was born at Cerano, a small town near Novara, in the Milanese, in 1557, and is frequently called Il Cerano. He was descended from a family distinguished in the art, who educated him for the learned professions; and he was a student of great promise in literature and science. A strong attachment to painting, however, induced him to follow the art in which his family had acquired its celebrity. He attended the school of Procaccini, visited Rome and Venice, and established himself at Milan, where he was patronized by the duke and by Cardinal Federigo, made director of the Academy, and employed as an architect, sculptor, and painter. In his works as a painter are found many beauties, accompanied by unaccountable defects. His style is free and spirited, and his colouring harmonious; but his design is occasionally conceited and absurd, from an affectation of the grand and the graceful. Of these deficiencies we have evidence in his pictures in the Chiesa della Pace, where his drawing of the nude is heavy and tasteless, and the movement of his figures distorted by the violence of their attitudes. His merits, however, must be allowed to outweigh his defects, and some of his works may be compared with the best productions of the Milanese school at his time. Such is his picture of the 'Baptism of St. Augustine,' in San Marco, which disputes the palm with Giulio Cesare Procaccini, and in the judgment of some is superior. Soprani, in the 'Life of Sinibaldo Scorza,' says that this artist excelled in painting animals and birds, of a cabinet size. He died at Milan in 1633. Other paintings by him are as follow:

Berlin.	*Gallery.*	An Assembly of Franciscans.
Milan.	*Brera.*	Madonna del Rosario.
Vienna.	*Gallery.*	Christ appearing to the Apostles SS. Peter and Paul.

THOMAS CRESWICK

Hanfstängl photo] [*Tate Gallery, London*

THE PATHWAY TO THE VILLAGE CHURCH



CRESPI, Giuseppe Maria, called Lo Spagnuolo, a name given to him by his fellow-students on account of the finery of his dress, was a painter and etcher, born at Bologna in 1665. He studied first under A. M. Toni, and then entered the school of D. M. Canuti, but afterwards passed some time under C. Cignani, and still later under G. A. Burrini. He visited Venice, Parma, and Modena, where he painted after the style of Barocci, Guercino, and Pietro da Cortona. Desirous of discovering and establishing a new mode of working, he adopted a flimsy method of colouring, without solidity, and consisting chiefly of glazing, which has occasioned many of his works to become almost obliterated. He had a particular talent for caricature; and some of his compositions of that kind are full of humour and eccentricity. He was for some time in the employment of the Grand-Duke Ferdinand, for whom he executed several works in the Pitti Palace. He died blind at Bologna in 1747. There are many of his pictures in the churches and palaces of Bologna, besides those in the under-mentioned galleries:

Bologna.	*S. Niccolò.*	St. Anthony the Abbot.
„	*Pinacoteca.*	Madonna with Saints and Angels.
Dresden	*Gallery.*	The Virgin and Child, and St. John.
		Also eleven others.
Ferrara.	*Gesù.*	Swooning of St. Stanislaus.
Florence.	*Pitti Pal.*	Holy Family.
„	„	Portrait of an Old Man.
„	*Uffizi.*	His own Portrait.
Munich.	*Gallery.*	A weeping Nun.
Paris.	*Louvre.*	A Schoolmistress.
Petersburg.	*Hermitage.*	Holy Family.
„	„	Death of St. Joseph.
„	„	Portrait of Himself.
Vienna.	*Gallery.*	The Centaur Chiron teaching Achilles to shoot.
„	„	Æneas and the Cumæan Sibyl on Charon's Boat.

Giuseppe Maria Crespi has etched several plates, some of which bear the name of L. Mattioli, a friend of his, whom he assisted in his distress. The following are among the number:

The Massacre of the Innocents.
Two plates of the Resurrection; in the style of *Rembrandt.*
The Miraculous Crucifix of Pistoja.
St. Anthony; in the manner of *Rembrandt.*
St. Pascal.
Five plates of the Trades; in the style of *S. Rosa.*
A Shepherd and Shepherdess.
The Circumcision; *after L. Carracci.*
The Nurse; *after Van Dyck.*

Besides Antonio, he had two sons who were also artists: Luigi, who held certain offices in the papal court, wrote 'Vite dei Pittori Bolognesi,' 1769, and died in 1779; and Ferdinando, a Franciscan monk, who painted miniatures, and died in 1754.

CRESPY, Jean and Louis. See Crépy.

CRESTI, Domenico, called Il Passignano, was born at Passignano, near Florence, in 1558. He was first a scholar of Macchietti and of Battista Naldini, but afterwards studied under Federigo Zuccaro, to whose style his own is more conformable. He resided some time at Venice, where he received instruction from Paolo Veronese, and became so fascinated with the works of the great masters of the Venetian school, that, according to Boschini, he used to observe, that whoever had not seen Venice could not hope to become a painter. Though neither select in his forms nor correct in his design, he is ingenious and abundant in his compositions; and in the splendour of his costumes and the richness of his architecture he resembles Paolo Veronese more than does any other of the Florentine painters. He sometimes reminds us of Tintoretto, in the strained attitudes of his figures, and, like that master, he painted many of his pictures with colours so thin and oily, that several of his works have perished. Such has been the fate of his pictures of the 'Crucifixion of St. Peter,' and the 'Presentation in the Temple,' painted for the Basilica of St. Peter, in the pontificates of Paul V. and Urban VIII. There are, however, some of his pictures remaining, which are painted with an excellent impasto of colour. Of these may be mentioned a 'Dead Christ,' in the Cappella di Mondragone, at Frascati; a 'Descent from the Cross,' in the Palazzo Borghese, at Rome; and 'Christ bearing the Cross,' in the Uffizi, at Florence. His extraordinary facility and rapidity of execution won for him the nickname 'Passa ognuno,' a play upon his surname of 'Passignano.' He died in 1638. The following are also among his paintings:

Florence.	*S. Maria Maggiore.*	The Descent of the Holy Ghost.
„	*Academy.*	The Assumption.
„	*Uffizi.*	His own Portrait.
„	„	Christ bearing the Cross.
Paris.	*Louvre.*	A Miracle of the true Cross.
Rome.	*S. Andrea della Valle.*	The Assumption.
Vienna.	*Gallery.*	Feast of Ahasuerus.

CRESWICK, Thomas, a landscape painter, was born at Sheffield in 1811. He was sent when very young to Birmingham, where he became a pupil of J. V. Barber. He went to London in 1828, and immediately commenced to exhibit at the British Institution, and at the Royal Academy, to both of which he was henceforward a constant contributor. His early works, which were chiefly Welsh scenes, had a great success, and in 1840 he began to exhibit views in the North of England. In 1842 he was awarded a premium of fifty guineas by the directors of the British Institution for his general excellence, and in the same year he was elected an Associate of the Royal Academy: nine years later he became an Academician. The quiet beauties of inland scenery, and more especially scenes with rippling streams, quiet riverside nooks, and glens and dells, were his favourite subjects, although occasionally he painted coast scenes. His power in the delineation of aërial perspective and his knowledge of the effects of colour were almost equal to Turner. Some of Creswick's later pictures were painted in conjunction with Goodall, Elmore, John Phillip, Frith, and Ansdell, who introduced the figures and cattle. He was an active member of the Etching Club, and furnished many charming etchings for its publications; notably the editions of Gray's 'Elegy,' Milton's 'L'Allegro,' and Goldsmith's 'Deserted Village.' He also occasionally drew on wood blocks. He died in London in 1869, and was buried at Kensal Green Cemetery.

The following are some of his principal works:

1839. The Pathway to the Village Church (*in the National Gallery*).
1842. Afternoon.
1843. Welsh Glen.
1844. A Scene on the Tummel, Perthshire (*in the South Kensington Museum*).
1844. A Summer's Afternoon (*in the South Kensington Museum*).
1845. A Recollection of the Alps.
1845. Rain on the Hills.
1846. The pleasant way home.

1847. England.
1847. The London Road a hundred years ago.
1849. Passing Showers.
1850. The Wind on shore.
1850. First glimpse of the Sea.
1850. Old Trees.
1850. South Downs (*the sheep are by Ansdell*).
1851. The Valley Mill.
1851. Over the Sands.
1852. A Mountain Lake—Moonrise.
1854. The Blithe Brook.
1859. The Village Bridge.
1861. In the North Countrie.
1864. Across the Beck.
1865. Changeable Weather.
A Dream of the Future (*the girl is by Frith, and the dog by Ansdell*).

Upwards of a hundred of Creswick's works were exhibited at the International Exhibition in London in 1873.

CRETI, DONATO, was born at Cremona in 1671, and was educated at Bologna, under Lorenzo Pasinelli, whose style he blended with an imitation of the works of Simone Cantarini, and so formed a manner which has little claim to originality. His colouring is distinguished by a hardness and crudity, occasioned by his never properly blending his tints. He resided chiefly in Bologna, where he painted several pictures for the churches—for San Pietro an altar-piece of 'St. Charles Borromeo asking Charity for the Poor;' for San Domenico, 'St. Vincent of Ferrara resuscitating a Child;' for San Luca, the 'Coronation of the Virgin,' one of his best works; and for the Mendicanti, the 'Adoration of the Magi.' In the Palazzo Pubblico, he painted four pictures of the 'Life of Achilles' and other works. He was also employed in the churches at Rimini, Bergamo, Lucca, and Palermo. The Bologna Gallery possesses a 'Coronation of Charles V. at Bologna' by him. He died at Bologna in 1749.

CREUSE, AUGUSTE DE, a French portrait painter, who was born at Montrond (Doubs) in 1806, and died in Paris in 1839. He was a pupil of Gros, and painted many of the historical portraits which are at Versailles.

CREUTZFELDER, JOHANN, a portrait painter, was born at Nuremberg in 1570. He was a scholar of N. Juvenel, and painted also historical subjects. His paintings representing Martyrdoms are beautifully executed. He died at Nuremberg in 1636. There are by him:

Nuremberg. *S. Sebaldus.* Adam and Eve. 1603.
Vienna. *Gallery.* The Martyrdom of St. Ignatius.

He signed his portraits with this monogram

CREVOISIER, MARIE JEANNE. See CLEMENS.

CRISCUOLO, GIOVANNI ANGELO, was the younger brother of Giovanni Filippo Criscuolo. Although he showed an early inclination for art, his father would not permit him to make it his profession, but obliged him to follow the business of a notary. On the death of his father, the reputation his brother had acquired induced him to abandon his occupation, and place himself under the tuition of Marco di Pino da Siena, by whose instruction he became a reputable artist. Dominici describes many of his works in the churches at Naples, among which is an altar-piece in the church of San Stefano, representing the 'Martyrdom of St. Stephen'; in Monte Calvario, a picture of the 'Virgin and Infant, with St. Jerome,' dated 1572; in San Severino, an 'Annunciation;' and in San Giacomo degli Spagnuoli, an 'Assumption of the Virgin.' He wrote a 'History of the Neapolitan Artists to 1569.' The exact date of his death is not known; some say about 1580.

CRISCUOLO, GIOVANNI FILIPPO, was born at Gaëta in 1495. He was instructed in painting by A. Sabbatini, but afterwards devoted his attention rather to the works of Perino del Vaga. He died at Naples in 1584. His best works are as under:

Naples. *S. Patrizia.* The Adoration of the Magi.
S. M. Donna Regina. } The Death, Ascension, and Coronation of the Virgin.

CRISCUOLO, MARIANGIOLA, who married Giovanni d'Amato the younger, is apparently known only by some finely-executed 'Madonnas' in two of the churches of Naples.

CRISPI, SCIPIONE, was a Piedmontese painter, born at Tortona, who flourished, according to Lanzi, from the year 1592 till 1599. It is uncertain by whom he was instructed; but he was an artist of considerable merit, as is evident from his picture of the 'Visitation of the Virgin to St. Elizabeth,' in the church of San Lorenzo, at Voghera, and an altar-piece at Tortona of 'SS. Francis and Dominic,' which is dated 1592.

CRISPINUS. See VAN DEN BROECK.

CRISTALL, JOSHUA, was born in 1767 at Cambourne in Cornwall. His father was Scotch, and was bitterly opposed to his son's artistic tastes, but his mother secretly aided him in his struggles to study art. He was first apprenticed to a china dealer at Rotherhithe, but, finding that business too irksome, he left both his master and his home, and went to the Potteries, where he found some employment as a china painter. Finding this too monotonous, he came to London, and commenced a life of great privations and hard efforts to study the fine arts. It is said that at this period of his life he seriously injured his health by trying to live for a year on nothing else but potatoes and water. Aided in secret by his mother, who shared in and had herself directed his taste for classic art, he persevered in his endeavours, and finally gained admission to the school of the Royal Academy, where he made rapid progress. He became personally known to Dr. Monro, and visited at his house, where he met the rising water-colour artists of that day. At the foundation of the Society of Painters in Water-Colours in 1805, he first publicly exhibited his works, and continued to do so for many years. He was one of the foundation members of this society, and afterwards became its President, and was always its warm and active supporter. In 1822, finding his health much impaired, Cristall went to Goodrich on the Wye, where he had already bought a house, and where he spent many happy years until the loss of his wife, who died in 1840, drove him again to London, where he died in 1847. His body was carried to Goodrich, and buried by the side of his wife, at his own earnest request. Cristall's usual subjects in his early years were classical figures with landscapes, such as his 'Lycidas,' 'Judgment of Paris,' 'Hylas and the Nymphs,' and 'Diana and Endymion,' but he afterwards produced genre subjects and rustic groups. About 1813 he tried portrait painting, generally small full-lengths with landscape backgrounds, in which he used no body-colour. As a water-colour painter Cristall will always hold an honourable position from the freedom and simplicity of his style and manner of execution. Five of his drawings, viz. 'The Young Fisher-Boy,' 'The Fish Market on Hastings Beach,' and three others,

Hanfstängl photo] [*Berlin Gallery*

MADONNA AND SAINTS: THE INFANT CHRIST GIVING THE KEYS TO ST. PETER

CARLO CRIVELLI

Hanfstängl photo] [*National Gallery, London*

THE ANNUNCIATION

1486

are in the South Kensington Museum. Cristall was one of the early members of the Sketching Society; he also furnished some of the classical figures in Barret's landscapes, as well as some of the groups in Robson's 'Scotch Scenery.'

CRISTIANI, Giovanni di Bartolommeo, who lived at Pistoja in the 14th century, is thought by Ciampi to have been employed at the Campo Santo of Pisa in 1382. He is known to have painted a 'Virgin and Child between SS. Nicholas and John the Baptist' in the Oratorio dei Nerli at Montemurlo. His last work, which is now lost, was the decoration of a church in Pistoja, which was begun in 1396 and finished in 1398. Very little remains of this artist's productions, and no exact date is known of his death. In the Sacristy of San Giovanni Evangelista at Pistoja there is a painting by him of 'St. John the Baptist enthroned with Angels' (1370).

CRISTOFANO, a painter of Bologna, aided Jacopo and Simone in the production of a series of frescoes, completed in 1404, in the church of the Madonna della Mezzaratta in that city.

CRISTOFORO, Babio, and Pietro Paolo, two artists, father and son, who were the founders of the mosaic school in the Vatican during the pontificate of Clement XI. (1700—1721), are deserving of notice for the perfection to which they carried that art. They executed in the Basilica of St. Peter, from the originals, the 'Communion of St. Jerome,' after Domenichino; 'St. Petronilla,' after Guercino; the 'Baptism of Christ,' after Carlo Maratti; and other works. Pietro Paolo Cristoforo died in 1740.

CRISTOFORO da BOLOGNA. See Bologna.

CRISTOFORO da PARMA. See Caselli.

CRISTUS, Peter. Born at the beginning of the fifteenth century at Baerle, a village between Hoogstraaten and Tilborg in N. Brabant. It is not known where he learned his art. He settled in Bruges in 1444, became a burgher by purchase, and was admitted as master into the Guild of Saint Luke. In 1461 he and his wife became members of the confraternity of Our Lady of the Dry Tree. He died at Bruges in 1473. His earliest known painting is a portrait of Edward Grimston dated 1446, in the possession of Lord Verulam.

The B. Virgin and Child enthroned, Saints Jerome and Francis. 1447. (*Staedel Institute, Frankfort.*)
A scene from the legend of Saint Godeberta. 1449. (*Baron A. Oppenheim, Cologne.*)
The Annunciation, Nativity and Last Judgment. 1452. (*Museum, Berlin.*)
Our Lady of Grace, one of three copies of a painting in the cathedral of Cambrai, executed by Cristus. 1454. (*Hospital, Cambrai.*)

In 1463 Cristus designed and painted a large representation of the Tree of Jesse which for more than a century was carried in the annual procession of the Holy Blood. Cristus is generally said to have been a pupil of Hubert or John van Eyck, but of this there is no proof. A carpet, cloth of honour and purse which figure in his pictures are, it is true, identical with those in paintings by the Van Eycks, but this only shows that Cristus may have purchased these properties or coloured sketches of them after John van Eyck's death. (See 'Le Beffroi,' 1863, and Crowe and Cavalcaselle's 'Early Flemish Painters,' 1872.)

CRIVELLARI, Bartolommeo, was a Venetian engraver, born in 1725. He was a pupil of Joseph Wagner, for whom he executed several plates, after Gherardini, Tiarini, and Tiepolo. We have by him the following:

The Portrait of Christian, Electoral Prince of Saxony.
The Portrait of the Archduchess of Austria.
Three Portraits from the Life of St. Pietro Petronio.
Four Plates of musical and gallant Assemblies; *after Niccolò dell' Abbate.*
The Canonization of St. Alexander Saul; *after M. Bartoloni.*

CRIVELLI, Angiolo Maria, called Crivellone, was a native of Milan, who, according to Orlandi, painted animals and hunting-scenes with surprising truth and spirit, and was considered one of the ablest painters of those subjects whom his country had produced. He died in 1730. Two pictures of ruins by him, with figures by Alessandrino, are in the Dresden Gallery; and the Brera, Milan, has a 'Portrait of a Huntsman' by him.

CRIVELLI, Carlo, who was probably born at Venice between 1430 and 1440, is likely to have been the pupil of Antonio and Bartolommeo da Murano. Ridolfi says that he derived his instruction from Jacobello dei Fiori, but this statement cannot be correct, as Jacobello flourished too long before. There is a 'Virgin and Child,' formerly in the convent of San Lorenzo, and now in the Museum of Verona, which is one of his earliest productions, and which much recalls the two above-named artists. For over twenty-two years he seems to have almost exclusively worked in those cities which lie in the Marches of Ancona, between Potenza and Tronto. In the sacristy of San Silvestro, Massa, is an altar-piece of his in tempera, now hanging in detached pieces, signed and dated 1468. The cathedral of Ascoli has a 'Virgin and Child between SS. Peter, John the Baptist, Emidius, and Paul,' dated 1473. In 1476 he completed the great altar-piece, in tempera, for San Domenico, at Ascoli, now in the National Gallery, London. In 1490 he was knighted by Prince Ferdinand of Capua, and immediately afterwards in a picture which he painted for the Odoni Chapel, in San Francesco of Matelica, he signed himself *Crivellus, Venetus Miles*, and never afterwards omitted the title on his pictures. His latest painting is the 'Coronation of the Virgin, with Saints,' dated 1493, now in the Oggioni Collection at Milan. The exact date of his death is unknown. There are many paintings by this artist in English and Continental galleries. They are all in tempera. Amongst them are:

Ancona.	*Podestà.*	Madonna.	
Ascoli.	*Cathedral.*	The Twelve Apostles.	1473.
,,	,,	Pietà.	
Berlin.	*Gallery.*	Madonna and Saints.	1491.
Brussels.	*Museum.*	Madonna.	
,,	,,	St. Francis of Assisi.	
Frankfort.	*Städel Inst.*	The Annunciation.	
London.	*Nat. Gall.*	The Dead Christ.	
,,	,,	The Beato Ferretti.	
,,	,,	Madonna and Child enthroned, with SS. Jerome and Sebastian.	
,,	,,	The Annunciation.	1486.
,,	,,	Madonna and Child enthroned, surrounded by Saints (*an altar-piece in three stages and thirteen compartments*).	1476.
,,	,,	Madonna and Child enthroned.	1491.
,,	,,	Madonna in ecstasy.	1492.
,,	,,	SS. Catharine and Mary Magdalene.	
,,	*Lord Northbrook.*	A Pietà.	
Milan.	*Brera.*	Virgin and four Saints.	1482.
,,	,,	Virgin and Child.	
,,	,,	Various Saints.	

Paris.	*Louvre.*	St. Bernardino of Siena.	1477.
„	„	Pietà.	
Pesth.	*Esterhazy Gall.*	Madonna and Child.	
Rome.	*Vatican.*	Pietà.	
„	*Lateran Mus.*	Virgin and Saints.	
„	„	Madonna.	

(See Crivelli, by G. M. Rushforth : Lond., 1900.)

CRIVELLI, Jacopo, the son of Angiolo Maria Crivelli, painted birds and fish. He worked much at the court of Parma, and died in 1760.

CRIVELLI, Taddeo, a miniature painter of Ferrara in the 15th century, was engaged from 1455 to 1461, in company with Franco de' Russi, in painting the pictures in the costly Bible of Duke Borso of Ferrara; he also illustrated a number of other works. He died about 1484.

CRIVELLI, Vittorio, was a relation, some say a brother, of Carlo Crivelli, and learned his art from him. He lived in the 15th century, and closely imitated his namesake. At Fermo, in the possession of Cavaliere Vinci, is an altar-piece signed and dated by him in 1481. In the church of Santa Maria del Pozzo, Monte San Martino, the altar-piece representing the 'Virgin enthroned, the Child giving the keys to St. Peter,' is dated 1489; and at Alla Matrice in the same town, the altar-piece by him is dated 1490. The South Kensington Museum possesses a 'Virgin and Child,' with other subjects, painted by Vittorio Crivelli. A 'Birth of Christ,' and various Saints, by him, are in the Brera, Milan. No dates are known as to his birth or death.

CRIVELLONE. See Crivelli, Angiolo Maria.

CROCE, Baldassare, was born at Bologna in 1563. He was instructed by Bartolommeo Passarotti, and visited Rome during the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted with great power and freedom, both in oil and fresco. His principal works at Rome are the cupola of the chapel of San Francesco in the church of the Gesù; the vault of the choir in St. John Lateran; and the 'History of Susannah,' in the church of her name. He executed also some paintings in the town-hall at Viterbo. He died at Rome in 1638.

CROCE, Santa. See Santa Croce.

CROCE, Teodoro della. See Verkruys.

CROCIFISSAJO, Girolamo del. See Macchietti.

CROCIFISSI, Simone dei. See Bologna, Simone da.

CROISEY, P., a French line-engraver and publisher, who worked at Versailles, and died at the commencement of the present century, executed a large number of maps. He also engraved an oval medallion of Queen Marie Antoinette, when Dauphiness of France, which is one of the best portraits extant of the youthful princess.

CROISIER, Marie Anne, a French engraver, born in 1765, was a pupil of Augustin de Saint-Aubin. She at first engraved some subjects after the old masters, but these she abandoned for political pieces in the days of the Revolution. There is by her a beautifully executed plate representing, in three small medallions, the Duke of Orleans, the Duke of Chartres (Philippe Égalité), and the Duchess of Chartres.

CROLA, Georg Heinrich, a German landscape painter, was born at Dresden in 1804. He went to Munich in 1830, and was until 1840 a prominent member of the group of landscape painters established in that city. In the latter year he married and settled in the Harz, where he died at Ilsenburg in 1879.

CROLL, Francis, was born at Edinburgh in 1827, and was first articled to an engraver, naturalist, and excellent draughtsman of that city, named Dobbie. He was subsequently placed with R. C. Bell, with whom he remained two years. Besides his labours for Bell, Croll had found time to attend the drawing lessons given by Sir William Allan, the then director of the schools of the Scottish Academy, by which he greatly profited. Besides the portraits with which he was entrusted by the publishers of Edinburgh for their various works, Croll engraved 'The Tired Soldier,' after Goodall, for the Vernon Gallery. The Scottish Society for the Encouragement of Art commissioned him to engrave one of the series of plates from the designs of John Faed for 'The Cottar's Saturday Night,' but this unhappily he was not able to complete before his death, which took place in 1854.

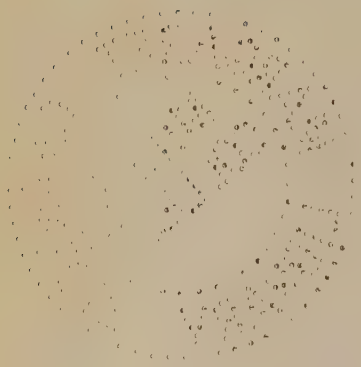
CROME, John—or 'Old Crome,' as he is usually styled to distinguish him from his eldest son, John Bernay Crome, who was also a painter—was born in a small public-house in Norwich, in 1769. His father was a journeyman weaver by trade, and his early surroundings were of the poorest description, and it is not likely that he received more than the mere rudiments of education. At twelve years of age he started in life for himself in the capacity of errand-boy to Dr. Rigby, a physician in Norwich; but finding the distribution of medicine an unsatisfactory employment for his youthful energies, he soon gave it up, and of his own accord apprenticed himself for seven years to a certain Frank Whisler, a house and sign painter in Norwich. Here he learnt the use of the brush, and quickly became ambitious of applying it to other subjects than the painting of cornices and coaches. After his apprenticeship was over he worked for a time as journeyman to Whisler, and is said to have been the first painter who practised graining in imitation of the natural marks in wood. During this period he formed an intimate friendship with Robert Ladbrooke, who was then an apprentice to a printer. The two youths spent all their spare time in drawing and studying together, sometimes from old prints, but more often from nature.

Among Crome's earliest patrons were Sir William Beechey, and a Mr. Harvey, who let him copy from his collection of Flemish and Dutch paintings. Whenever Crome went to London he passed a great part of his time in Beechey's painting-room, gaining all the practical instruction he could. He was also patronized by Mr. John Gurney, of Earlham, and Mr. Dawson Turner; but in spite of the help afforded by these and a few other Norfolk gentlemen, it is to be feared that Crome had a hard struggle before assuring a position. He found himself obliged to devote more and more time to teaching, which brought him for a long period far better remuneration than landscape painting. Insensibly, also, it brought him into greater local repute, for it made him known in many families of high standing around Norwich, who commissioned pictures and spread his fame at all events in his own county, and he became the founder of the only local school of painting in England of any importance. He was not even an exhibitor at the Royal Academy until 1806, and during the whole of his career the total number of his works sent for exhibition amounted only to fourteen.

VITTORIO CRIVELLI

[*Torre di Palme*

MADONNA AND CHILD



After a time he achieved a large local celebrity, and his paintings were quickly sold to Norfolk purchasers without the trouble of sending them to London. He never, it is true, got a very high price for his works, fifty pounds being, it would seem, about as much as he usually got for a finely finished work, even to the end of his life; but he managed to win a comfortable independence, and to live in respectable style in his native city.

In 1803, Crome, in conjunction with several amateurs and a number of young artists whom he had by this time gathered around him, founded what was called "The Norwich Society of Artists," for the purpose of encouraging a love of the Fine Arts and promoting artistic culture.

The first exhibition of the Norwich Society was held in 1805, two years after its commencement. It contained 223 works in oil and water-colour, and several specimens of sculpture and engraving. Twenty-three of these works were contributed by Crome, who, it would seem, must have been travelling about this time, for among the subjects enumerated are 'A Scene in Cumberland,' 'Interior of Tintern Abbey,' 'View of Piercefield-on-the-Wye,' 'Part of Chepstow Castle,' 'Part of the Chapel in Chepstow Castle,' and 'Waterfall at St. Michael's-le-Flemings, Westmoreland,' against which last is noted in the catalogue "coloured on the spot." By this it would appear that the painting in question was in water-colours; for Crome, strange to say, seldom painted in oils out of doors. He made careful studies and sketches from nature, and must have been gifted with remarkable powers of observation, for he rarely misses any detail of sky, stream, or leaf; but his pictures nevertheless were painted in his studio, like those of his prototypes, the Dutch landscapists.

Crome travelled a little in England and Wales at various times, as may be seen by the places represented; and once, in 1814, he extended his journeying to Paris, going by way of Belgium, where he must have found the scenery familiar, though the only record he appears to have made of it, beyond slight sketches, is his 'View on the Ostend Canal at Bruges,' a fine moonlight effect, that was evidently noted on the spot and afterwards reproduced. About this time he painted the 'Boulevard des Italiens, Paris,' and the 'Fish-market on the Beach at Boulogne.'

Crome was now in the receipt of a good income, for although, as before said, he never, even to the last, obtained high prices for his pictures, he painted a great many, contributing generally eighteen to twenty different works to the Norwich Society's annual exhibition.

In 1810 he was elected President of the Norwich Society; John Sell Cotman, the second best artist of the school, being associated with him as Vice-President. Among the members were now to be reckoned such men as James Stark, George Vincent, Joseph Stannard, John Thistle, the etchers Edmund and Richard Girling, and John Bernay Crome, all of whom accomplished good work as landscapists under Crome's influence. In 1816, however, there came a secession from this flourishing little Society, and a separate exhibition at the Assembly Rooms Plain.

It was from the midst of society such as this, from a busy, jolly artist life, that Crome was called away on the 22nd of April, 1821, after a few days' illness. His last words are said to have been, "Hobbema, my dear Hobbema, how I have loved you!" An exhibition of his paintings was held in Norwich shortly after his death, when one hundred and eleven of his works were gathered together, including those that remained unsold in his studio. But even this exhibition, though it greatly increased his local fame, did not make him more known to the world at large, and thus it has happened that up to the present day almost all his pictures have remained as cherished possessions in Norfolk homes, very few comparatively having found their way into the market. In 1878, at the Winter Exhibition at the Royal Academy, there were no less than twenty-seven of his works exhibited. They attracted much attention and high praise.

Of his extensive landscapes, embracing generally a far-reaching view over heath and hill, with a windmill or two to give human interest to the scene, the well-known picture of 'Mousehold Heath,' in the National Gallery, may be taken as a good example. This was painted about the year 1816, and shows his powers at their full. He painted it, as he once remarked, for the sake of "air and space;" and, in truth, we feel, in looking at it, that here there is plenty of room in which to breathe.

The National Gallery also possesses a 'View at Chapel-Fields, Norwich,' wherein the chequered sunlight falling through the trees has a very delightful effect; 'The Windmill,' a pleasant country scene, painted with forcible realism and thorough understanding of light and shade; and the solemn and somewhat dreary 'Slate Quarries.'

In his etchings—for we must regard Crome as an etcher as well as a painter—he dealt chiefly with woodland and river scenes. Nothing can, in its way, be much more perfect than his rendering in etching of the little bits of picturesque beauty that he met with in his daily walks. His etchings, chiefly done for his own delight, were not published until after his death, when thirty-one were collected, and a small number worked off for the benefit of his widow, under the title of 'Norfolk Picturesque Scenery.' Another edition, in which some of the plates were re-bitten by Mr. Ninham, and others re-touched by Mr. Edwards, appeared in 1838, with an Essay by Dawson Turner. There is a fine collection of Crome's etchings in the British Museum, most of them being represented in two, or three, and sometimes in four different states.

CROME, JOHN BERNAY, the son of 'Old Crome,' was born in 1793 at Norwich, and was educated as a painter. He first exhibited in his native city, but from 1811 until the close of his life he was an occasional contributor to the Royal Academy. He died in 1842 at Yarmouth, where he had resided for some years. His works are similar in style to those of his father, but are far inferior.

CROMEK, ROBERT HARTLEY, was the son of Thomas Cromek, of Berwick-in-Elmete, Yorkshire, and was born at Hull in 1771. He was originally intended for the law, but showed so much aversion to that profession that he was permitted to follow his own strong inclinations for literature and the fine arts. He first went to Manchester, and there studied hard for some time, when, showing an evident taste and talent for engraving, he was sent to London and put under Bartolozzi's care. He engraved many of Stothard's designs for book-plates, which was then about the only work engravers could find to do. He also engraved the 'Canterbury Pilgrims,' concerning which he laboured

for some time under the false imputation of having first seen Blake's design for that subject, and then induced Stothard to draw it for him as a speculation in engraving. Among Cromek's works may be mentioned the illustrations to Blair's 'Grave'; those in 'The Reliques of Robert Burns,' published in 1808; and those in 'The Remains of Nithsdale and Galloway Song,' published in 1810; also the plates in Gesner's works, after Stothard, and the plates in Sharpe's edition of 'The Spectator.' He died in London in 1812.

CROMEK, THOMAS HARTLEY, the son of Robert H. Cromek, was born in London in 1809. His first instructor in art was James Hunter, a portrait painter at Wakefield; but in 1826 he went to Leeds, and there studied landscape painting under Joseph Rhodes, an artist of considerable ability, and also instructed himself in anatomical drawing. In 1830 he decided to go to Italy for the purpose of perfecting himself by the study of the great masters. He passed through Belgium, the Rhine country, Switzerland, and Florence, and at length reached Rome, where he soon attracted attention by the excellence of his drawings and his careful colouring. From 1831 until 1849, with the exception of two short visits to England, Cromek passed his time in visiting and making drawings of the principal buildings and the picturesque scenery of Italy and Greece. In 1850 he was unanimously elected an Associate of the New Society of Painters in Water-Colours, when he retired to Wakefield, where he died, after a long and painful illness, in 1873. His drawings, which are chiefly to be found in the royal and private collections, are much esteemed for the beauty of their colouring and their truthfulness to nature.

CROMER, GIULIO, a pupil of Mona, was born in Silesia before 1570, and died at Ferrara in 1632. In the latter city he painted 'The Preaching of St. Andrew,' for the church dedicated to that saint; also 'The Calling of SS. Peter and Andrew.'

CRONE, ROBERT, was born in Dublin about the middle of the last century, and received his early instruction from Robert Hunter, the portrait painter; but he soon left that branch of the profession, and commenced painting landscapes, in which he achieved considerable success. He afterwards went to Rome and studied under Richard Wilson. From 1772 until 1778 he annually exhibited at the Royal Academy, although much hindered and tried by ill-health superinduced by frequent epileptic fits. His first exhibited pictures were two landscapes called 'Morning' and 'Evening.' Crone likewise exhibited drawings, some of which were finished after Richard Wilson's style in black and white chalk on a bluish-grey paper. His landscapes are now very scarce and much sought after; a few examples are in the Royal Collection. He died in London in 1779.

CRONENBURG, (or CRONENBURCH,) ANNA VAN, a Dutch painter, was born at Pietersbierum in 1552. She married Jan Craen, and secondly, in 1579, Jelle Sybes van Wythama, burgomaster of Leeuwarden. Four female portraits by her are in the Madrid Museum.

CRONSTADT, JACOB LUCIUS VON. See CORONA.

CROOCK, HUBERT DE. See DE CROOCK.

CROOS, JACOBUS VAN, a Dutch landscape painter, flourished in the latter part of the 17th century. There is in the town-hall of the Hague a 'View of the Hague,' painted by him in 1666.

CROOST, ANTONIE VAN DER. See VAN DER CROOST.

CROSS, JOHN, the son of the superintendent of a lace factory at Tiverton, was born in that town in 1819. Soon afterwards his father went to St. Quentin, as superintendent of an English factory, and young Cross was admitted into the School of Design, and there showed so much ability that he was sent to Paris, where he entered the atelier of Picot, a painter of some celebrity in the old classic school. In 1843 Cross sent to the competition for the decoration of the Houses of Parliament, held in Westminster Hall, a cartoon of 'The Assassination of Thomas à Becket,' which, from not fully complying with the terms of the competition, was not successful. His second attempt in 1847, with the oil-painting of 'The Clemency of Cœur-de-Lion,' gained for him the first premium of £300, and was afterwards purchased by the royal commissioners for £1000. In 1850 he first exhibited at the Royal Academy, his subject being 'The Burial of the Young Princes in the Tower.' This was followed by 'Edward the Confessor leaving his Crown to Harold,' in 1851; 'The Death of Thomas à Becket,' in 1853; 'Lucy Preston's Petition,' in 1856; and 'The Coronation of William the Conqueror,' in 1859; but none of Cross's later productions equalled his first effort, for they were all deficient alike in drawing, colour, and execution. His death occurred in London in 1861, after which his friends bought his 'Assassination of Thomas à Becket,' and placed it in Canterbury Cathedral.

CROSS, MICHAEL, was a painter employed by Charles I. to copy some of the fine pictures in Italy, and who is said to have contrived to abstract a 'Madonna' by Raphael from the church of St. Mark, at Venice, and instead thereof to leave his copy. The picture was sold with the rest of the Royal Collection, and is said to have been purchased by the Spanish Ambassador, together with the 'Twelve Cæsars' by Titian, for the King of Spain. Charles certainly knew nothing of the theft; nor can it be supposed that he mistook the original for a copy.

CROSS, THOMAS, was an English engraver, who flourished from about 1645 to 1685. He was chiefly employed in producing portraits and plates for the booksellers, mostly from his own designs. We have by him, among others, the following portraits:

King Richard III.
Francis Bacon, Viscount St. Alban's.
Sir Robert Cotton Bruce, Bart.
Joseph Hall, Bishop of Exeter.
George Webbe, Bishop of Limerick.
Richard Cromwell.

CROSSE, LEWIS, was a celebrated miniature painter in the time of Queen Anne, who enjoyed the patronage of the most distinguished personages of that period. He also highly excelled in painting copies in water-colours from the old masters. He is said to have succeeded so admirably in a portrait of 'Mary, Queen of Scots,' painted by him for the Duke of Hamilton, who wished him to make it as handsome as he could, that for many years it was considered to be a painting of the 16th century, and on that account many times copied. He formed a valuable collection of early miniatures and drawings, which he sold in 1722. He died in 1724.

CROSSE, RICHARD, a miniature painter, was born in Devonshire in 1745. He was a member of the

Free Society of Artists in 1763, with whom he exhibited from 1761 to 1769. His first appearance at the exhibition of the Royal Academy was in 1770, and he continued to exhibit there up to 1795. He is said by Haydon to have been dumb, and to have made his fortune by his art in early years; also, to have retired to Wells on account of being disappointed in his hopes of marrying Haydon's mother. He was celebrated for his miniatures and small whole-lengths in water-colours. In this latter style he painted the portrait of Mrs. Billington, exhibited by him in 1778. In 1790 he was appointed painter in enamel to King George III., although he practised very little in his later years. He died at Knowle, near Cullompton, in 1810. The South Kensington Museum has by him a miniature portrait of Captain Swinburne.

CROUTELLE, Louis, a French line-engraver, who executed chiefly book-plates and vignettes, was born in Paris in 1765, and was a pupil of Delaunay. His most interesting work is an allegorical portrait of Voltaire, published in the Kehl edition of the philosopher's works, proofs of which are extremely rare. He died in Paris in 1829.

CROWLEY, Nicholas J., was born in Ireland, and was elected a member of the Royal Hibernian Academy in 1838. In that year he came to London, and his works were constantly to be seen in the Royal Academy Exhibitions. The first picture which he exhibited in London, in 1835, was 'The Eventful Consultation,' and had been sent from Belfast, where he then resided. He was highly esteemed as a portrait painter, and was especially clever in painting portrait groups. His death occurred in 1857.

CROWQUILL, Alfred. See Forester, A. H.

CROZIER, J. P., was a French engraver of talent, whose history is unfortunately lost to us. We know only that he flourished about 1646, from which we may conjecture that he was born about 1620. We have by him the following plates, which are very scarce:

The Healing of the Paralytic.
St. John in the Desert.
Silenus about to make an offering at the Altar of Bacchus.

There is also a plate existing by a J. J. Crozier, engraved in honour of the appointment of Cardinal Bicchi as Papal Nuncio.

CRUG, Ludwig. See Krug.

CRÜGER. See Krüger.

CRUIKSHANK, George, the younger son of Isaac Cruikshank, was born in London in 1792. Very early in life he had a predilection for the sea, but his mother opposed the wish, and urged his father to instruct him in art. This, however, the father refused; saying, that if George was destined to become an artist, he would find the way without any instruction. The youth applied for admittance into the Royal Academy schools, but was unsuccessful. His father died when he was still very young; and when that event took place, he determined to do his best to support his mother. Some wood blocks which his father had on hand were finished by him, and from that time his employment was secured, and his destiny in life fixed. He was soon engaged in a variety of undertakings. He illustrated with caricatures a monthly periodical called 'The Scourge,' and also one called 'The Meteor,' which he founded in conjunction with a person named Erle. He executed a great deal of this kind of work for Hone, most of whose publications about that time bear the marks of his active pencil. And not only with his pencil did he assist Hone, for to the imagination of the young artist the origin of many of the best political squibs, such as the 'Slap for Slop,' was mainly due. Merely to enumerate the pictorial trifles which that epoch of his career produced, would be an endless task. His was 'The Queen's Matrimonial Ladder,' 'The Man in the Moon,' and 'Non mi ricordo'—all squibs referring to the infamous trial of Queen Caroline. A collection of the political caricatures which were published by Cruikshank at this time would furnish a kind of political history of the day, and would even illustrate many of the changes of opinion which prevailed. The first work of any great importance in which Cruikshank bore part was the famous 'Life in London,' the original suggestion of which was due to him alone. The original design was to publish a series of tableaux illustrating the bright side of 'life' in London, and also the reverse. He was ultimately persuaded, however, to develop the idea in collaboration with his brother Robert and Pierce Egan, and the result was that whilst the last-named gentleman derived all the glory of writing one of the most popular books of the time, the wholesome moral which was originally intended was entirely lost sight of. Disgusted with the perversion of his plan, George Cruikshank virtually left the completion of the plates to his brother Robert. After this, Cruikshank illustrated a periodical called 'The Humourist.' In 1823-26 he illustrated with some capital etchings Grimm's 'German Popular Stories,' and 'Fairy Tales'; and soon after published a very curious set of comic prints called 'Points of Humour.' From this time he was called upon to illustrate many of the most popular works of the day. In 1847, although not at that time a teetotaller, he published a series of eight woodcuts, called 'The Bottle,' which were very successful. To this he next year added 'The Drunkard's Children,' intended to show the terribly degrading effects of the immoderate use of strong drink. He also published, 'Sunday in London,' 'The Gin Trap,' and 'The Gin Juggernaut,' all of which had an immense circulation, and no doubt helped to further the cause of temperance. Whilst he was thus engaged, he was waited upon by some disciples of Father Mathew, who convinced him that 'moderate drinking' was not the best way to aid the temperance movement, and Cruikshank, entering into the movement with all the fervour of a naturally ardent temperament, became a total abstainer.

In his later years George Cruikshank tried oil-painting, but his works in this branch of art are as much caricatures as any etching he ever executed; yet they betray a marvellous power of grotesque humour and deep insight into human nature. His 'Cinderella,' painted in 1854, is in the South Kensington Museum, and the last and greatest of his efforts in oil-painting, 'The Worship of Bacchus,' painted for the National Temperance League in 1862, is now in the National Gallery. This picture is a crowded and imaginative conception, full of weird fancies, and as a work of art most unsatisfactory. He died in London in 1878, and was buried in St. Paul's Cathedral. The following, arranged in chronological order, are the most important of the books which he illustrated with etchings:

Life in London; or the Day and Night Scenes of Jerry Hawthorn, Esq., Corinthian Tom, and Bob Logic, in their rambles through the metropolis. By Pierce Egan. With coloured plates by G. and R. Cruikshank. 1821.
Grimm's German Popular Stories. 1824-26.
Hans of Iceland. 1825.
Mornings at Bow Street. 1825.
Grimm's Fairy Tales. 1827.
Punch and Judy. 1828.
John Gilpin. By Cowper. 1828.
The Epping Hunt. 1830.
The Novelist's Library. Edited by T. Roscoe. 1831-32.
My Sketch Book; containing 200 groups. 1833-34.
Thirty-five Illustrations of Don Quixote, in a series of fifteen plates, designed and etched by G. Cruikshank. 1834.
The Comic Almanac. 1835-52.
Sketches by "Boz" (Charles Dickens). 1836-37.
Memoirs of Joseph Grimaldi. 1838.
Jack Sheppard. 1839.
Oliver Twist. (By Charles Dickens.) 1839.
The Ingoldsby Legends. (By R. H. Barham.) Series i.—iii. 1840-47.
George Cruikshank's Omnibus. Edited by L. Blanchard. 1842.
George Cruikshank's Table Book. Edited by G. A. à Beckett. 1845.
Windsor Castle. 1847.
The Miser's Daughter. 1848.
Three Courses and a Dessert. 1849.
The Loving Ballad of Lord Bateman. 1851.
George Cruikshank's Fairy Library. 1853.
The Tower of London. 1854.
Guy Fawkes; or, the Gunpowder Treason, an historical romance. 1857.

Fuller details may be found in Mr. G. W. Reid's Descriptive Catalogue of the Works of George Cruikshank,' published in 1871.

CRUIKSHANK, ISAAC, was born at Edinburgh in 1756 or 1757. His father had been one of the followers of the Pretender, and had lost his property in that hopeless cause. Isaac first came to London at the close of the last century, and, after the death of his father, tried to gain his living by drawing caricatures. He was the contemporary of Rowlandson and Gillray, and his first published print was one in defence of Pitt in 1796, who was at that time bitterly assailed by Gillray. The greater part of the humorous sketches illustrating the works of Dean Swift, Joe Miller, and John Browne, and published by Messrs. Laurie and Whittle, were by Isaac Cruikshank. He exhibited at the Royal Academy in 1789, 1790, and 1792, and in his water-colour drawings exhibited some talent. He died in London in 1810, or the year following. He was the father of Robert Isaac and George Cruikshank.

CRUIKSHANK, ROBERT ISAAC, the elder son of Isaac Cruikshank, was born in or about 1790, and commenced life as a midshipman on board the East India Company's ship 'Perseverance.' Probably influenced by his brother George's success as a caricaturist and artist, he left the service and practised in water-colours and made comic designs, in which, however, he rarely went beyond mediocrity. He was connected with his brother George in illustrating 'The Universal Songster,' 1828; and 'Cruikshank at Home,' which was followed by a supplementary volume, entitled 'The Odd Volume,' in illustrating which Robert Seymour was associated. Robert I. Cruikshank's best drawings were those made for the illustration of Cumberland's 'British Theatre' and 'Minor Theatre.' His designs on wood were often excellent, but generally spoilt by the engraver. His death occurred in 1856.

CRUYL, LIEVIN, a Flemish priest, who was a designer and engraver, was born at Ghent about the year 1640, and died there in 1720. He designed the views of the most interesting objects in and near Rome, enriched with figures and animals: these are touched with spirit and in a pleasing style. Several of his drawings have been engraved by Giulio Testa; and we have by him some very interesting etchings from his own designs. He generally marked his plates CL ruyl. The following are by him:

A set of Twenty-three Plates of Ancient and Modern Rome; *L. Cruyl del. et scul.* 1665.
A set of Views of Roman Ruins, &c. 1667.
The Triumphs of the Roman Emperors; *after Andrea Manteyna;* ten plates.

CRUYS, THEODOR VER. See VERKRUYS.

CRUZ, JUAN PANTOJA DE LA. See PANTOJA.

CRUZ, MANUEL and MIGUEL DE LA. See DE LA CRUZ.

CRUZ, SANTOS. See SANTOS CRUZ.

CTESICLES, (or CLESIDES,) was a painter of Ephesus, who was living in B.C. 294. Although this artist is not spoken of as a painter of very distinguished talents, yet he may be presumed to have possessed some merit, from the celebrity he acquired by the outrageous insult he offered to Stratonice, the queen of Antiochus. Piqued at not being treated by her with the distinction which he thought he merited, he painted a picture of her in the arms of a fisherman, whom rumour gave to her as a paramour, and placing it in the most public part of the port of Ephesus, he immediately embarked. Stratonice, however, would not suffer the picture to be destroyed, such was the exact resemblance the artist had given both to herself and the object of her affection.

CTESILOCHUS, a Greek painter of the time of Alexander, was a disciple of Apelles, and is chiefly remarkable for the singular manner in which he treated one of his principal works, representing the Birth of Bacchus.

CUERENHERT, DIRK VOLKERTSZ, (or KOORNHAERT,) a Dutch engraver, was born at Amsterdam in 1522. He is more distinguished as a religious controversialist than as an artist. He has, however, the credit of having been the instructor of Hendrik Goltzius. He resided at Haarlem, but died at Gouda in 1590. Heinecken and Huber have given catalogues of his engravings, but they are far from being complete. His plates are signed with the initials *D. V. C.*, or with the monogram DVC Amongst them are the following:

The Creation of the World. Seven plates.
The Descent from the Cross; *after L. Lombard.* 1556.
Joseph explaining his Dream; *after M. Heemskerk.*
Joseph interpreting the Dreams of the Prisoners of Pharaoh; *after the same.*
Job reproached by his Wife; *after the same.*
Balaam and his Ass; *after the same.* 1554.
The Elector of Saxony appearing before Charles V. *after the same.*
The Landgrave of Hesse Cassel before Charles V. *after the same.*

CUEVAS, —, a Spanish painter, was a native of Huesca, who studied under and assisted Tomas Pelegret in his decorative paintings for the cathedral of that city. He flourished about the middle of the 16th century, and died at Huesca at the age of 33.

CUEVAS, EUGENIO and PEDRO DE LAS. See DE LAS CUEVAS.

CUITT, GEORGE, the elder, was born at Moulton, in Yorkshire, in 1743, and having shown a natural taste for drawing and design was sent to Italy at the expense of Sir Lawrence Dundas, whose family had already been painted by him. He studied earnestly for six years at Rome, and also pursued landscape painting, a branch of art that was more congenial to his tastes. He returned to England in 1775, and in 1776 he exhibited at the Royal Academy 'The Infant Jupiter fed with goat's milk and honey.' He afterwards exhibited portraits and landscapes, his last contribution being in 1798. Owing to frequent attacks of low fever he was unable to reside in London, and he finally settled at Richmond in Yorkshire. Here he found constant employment in the commissions given him by gentlemen whose parks and residences were in his neighbourhood. His death occurred in 1818. His portraits are elaborately finished, although very thinly painted, whilst his earlier landscapes show much ability and feeling in their execution.

CUITT, GEORGE, the younger, the only son of the painter of the same names, was born at Richmond, in Yorkshire, in 1779. He followed his father's profession from his youth, and added to it the art of etching, which he developed with great success, being induced to do so by a careful study of Piranesi's 'Roman Antiquities.' He went to Chester, where he became a teacher of drawing, and published, in 1810 and 1811, 'Six Etchings of Saxon and other Buildings remaining at Chester,' 'Six Etchings of Old Buildings in Chester,' and 'Six Etchings of Picturesque Buildings in Chester,' and, in 1815, five etchings for a 'History of Chester.' About 1820, having realized a certain competence by his labours, he retired from the more active duties of his profession, and built himself a house at Masham, near Richmond, from whence he published his 'Yorkshire Abbeys,' and in 1848 his collected works, under the title of 'Wanderings and Pencillings amongst the Ruins of Olden Times.' These etchings exhibit considerable talent, verve, originality, and truth. His death occurred at Masham in 1854.

CULMBACH, HANS VON. See FUSS.

CUMING, WILLIAM, flourished at Dublin in the early part of the 19th century, and in 1823 was one of the three artists chosen by their fellows to elect the remaining eleven who formed the nucleus of the Royal Hibernian Academy. He was chiefly esteemed for his female portraits.

CUNDIER, JACQUES, a French engraver, born in 1691, was a native of Aix. There are by him a large number of portraits which bear dates ranging between 1717 and 1727.

CUNEGO, DOMENICO, an Italian designer and engraver, was born at Verona in 1727, and died at Rome in 1794. He was instructed in the art of painting by Ferrari, but devoted himself afterwards entirely to engraving. His copies from the works of the Italian masters gained him a great reputation, and his plates are distinguished for their deep appreciation of the original, excellence of design, and beauty of execution. He engraved several portraits of the royal family of Prussia; and was employed by Mr. Hamilton to engrave some of the plates for his 'Schola Italica.' Cunego afterwards came to England, and engraved some plates for Boydell's collection. Among many others we have the following engravings by this artist:

SUBJECTS FOR HAMILTON'S 'SCHOLA ITALICA.'

Three subjects of the Creation, from the Sistine Chapel; *after Michelangelo.*
Raphael's Mistress, called 'La Fornarina'; *after Raphael.*
Galatea; from the picture in the Barberini Palace; *after the same.*
Ganymede; *after Titian.*
Head of the Magdalen; *after Guido.*
The Prodigal Son; *after Guercino.*
The Birth of St. John the Baptist; *after L. Carracci.*
Galatea, from the Farnese Gallery; *after Agostino Carracci.*
Apollo and Silenus; *after Annibale Carracci.*
St. Cecilia receiving the Palm of Martyrdom; *after Domenichino.*

SUBJECTS AFTER VARIOUS MASTERS.

Portrait of Raphael Mengs; *after Mengs.* 1778.
The Virgin and Infant; *after the same.*
Five sheets after Paintings in the Library of the Vatican; *after the same.*
The History of Achilles and Hector; five plates; *after G. Hamilton.*
The Virgin and Infant; *after Correggio.*
The Entombment; *after Raphael.*
The Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple; six plates; *after Domenichino.* 1779.
Rinaldo and Armida; *after Guercino.*
A set of thirteen plates of Ruins; *after Clérisseau.*
Musical Assemblies and Conversation Pieces; *after Niccolò dell' Abbate.*
Portrait of Cardinal de Bernis; *after A. Callet.*
Portrait of Emmanuel de Rohan; *after Fabré.* 1776.

CUNEGO, GIUSEPPE, the younger son of Domenico Cunego, was born at Verona in 1760, and, like his brother, was instructed by his father. By this artist we have the following plates of landscapes:

Four Italian Landscapes, with figures; *after F. de Capo.*
Eight Landscapes; after the pictures by *Gaspard Poussin,* in the Colonna Palace.

CUNEGO, LUIGI, the elder son and pupil of Domenico Cunego, was born at Verona in 1750. He chiefly resided at Leghorn. We have by him a few plates, of which the following are the principal:

The Statue of the Apollo Belvedere.
St. Margaret; *after Guercino.*
The Persian Sibyl; *after the same.*
Mary Magdalene; *after Guido.*

CUNINGHAM, WILLIAM, was a physician, who practised at Norwich about 1559, when he published his work called 'The Cosmographical Glasse,' which contained many woodcuts, as well as a bird's-eye map of Norwich, the whole engraved by himself.

CUNNINGHAM, EDWARD FRANCIS, (sometimes called KELSO or CALZE,) was sprung from a good Scotch family, and is said to have been born at Kelso about 1742. His father, having been implicated in the attempt of the Pretender in 1745, was obliged to fly from Scotland to the Continent, and took his son with him. Cunningham studied art with much perseverance at Parma, Rome, Venice, and Paris. He is said to have assumed the cognomen of 'Calze' in Italy. Soon after his arrival in Paris he inherited the family estates, and shortly afterwards a second bequest fell to his share; but being dissipated and extravagant he speedily ran through all his money, and was then induced to follow the Duchess of Kingston to

Russia. On leaving her Grace he entered the service of the Russian Court, and afterwards went to Berlin, where he found full employment as a portrait painter. Unhappily his improvident habits continued, and he finally came to London, where he died in great poverty in 1795. As a portrait painter he achieved a deserved success, and some of his portraits have been engraved. He also painted a few historical subjects.

CUQUET, PEDRO, a Spanish painter, was born at Barcelona in 1596. According to Palomino, his works were confined to the churches and convents of his native city, the principal being some pictures of the life of St. Francis of Paola, in the cloister of the convent of that name. He died at Barcelona in 1666. The industrious restorers, who for some time overran Spain, have destroyed the greater part of his works.

CUREAU, GUILLAUME, a native of Bordeaux, was principally employed in the early half of the 17th century in painting the portraits of the Mayors and Jurats of Bordeaux. A collection of his works was sold by the city in 1793, but Bordeaux still retains in its Museum a portrait of Messire de Mullet, Seigneur de Latour, by Cureau, who died in his native city in 1647.

CURIA, FRANCESCO, was born at Naples in 1538. He was instructed in painting by Leonardo di Pistoja, but afterwards visited Rome, where he studied the works of Raphael, and other distinguished masters. On his return to Naples, he painted many pictures for the public edifices. He distinguished himself by the grandeur of his compositions, the fine expression of his heads, and a vagueness of colouring that approaches to nature, but was not free from the mannered style, which was also adopted by Vasari and Zuccaro. His most admired work is that in the Chiesa della Pietà, representing the 'Circumcision.' It is an admirable composition of many figures, painted in a fine style, and is considered by Lanzi as one of the finest pictures at Naples. He was the founder of a prosperous school in that city, and died there in 1610.

CURRADO, FRANCESCO, was born near Florence in 1570, and was brought up in the school of Battista Naldini. He painted first for the churches at Florence, and afterwards visited Rome, where he stayed some time and painted several works for the King of Portugal, who gave him the Order of Christ. After his return to Florence, he was unremittingly occupied during a long life, until he reached his 91st year, in painting, and in the instruction of his numerous pupils. He painted historical subjects, and some of his large works are in the churches of Florence: the altar-piece of 'St. Francis Xavier preaching in India,' in the church of San Giovannino, is esteemed one of the best. But he chiefly excelled in historical pictures of an easel size, of which two of the finest, representing the 'Magdalen' and the 'Martyrdom of St. Thecla,' are in the gallery at Florence. His works are composed with taste and judgment, his drawing is correct, and his heads are full of expression. In his colouring, like most of the Tuscan painters, he is more to be admired for sobriety than vivacity. He died in 1661. We find of his works:

Florence.	*Uffizi.*	His own Portrait.
"	"	The Magdalen.
"	"	Martyrdom of St. Thecla.
"	*Pitti Pal.*	Narcissus.
"	"	St. Catharine.
Vienna.	*Gallery.*	Abraham receiving the Angels.

PIETRO and COSIMO, his brothers and pupils, became his faithful followers.

CURRAN, AMELIA, who was the daughter of the famous Irish advocate and orator, the Right Hon. John Philpot Curran, practised painting only as an amateur. She died at Rome in 1847. A portrait of Percy Bysshe Shelley by her was exhibited at the National Portrait Exhibition in 1868.

CURTI, BERNARDINO, was a native of Bologna, who flourished about the year 1645. He engraved some portraits, among which is that of Lodovico Carracci. We have also by him a middle-sized plate, representing an emblematical subject after Luca Ferrari.

CURTI, FRANCESCO, an Italian engraver, was born at Bologna about the year 1603, and died there about 1670. He worked principally with the graver, in a neat, clear style, resembling the manner of Cherubino Alberti, but very unequal to that artist in drawing. Besides some portraits, we have the following by him:

Two Busts of the Virgin and St. Catharine, on the same plate.
The Virgin teaching the Infant Jesus to read; *after Guercino.*
The Marriage of St. Catharine; *after D. Calvaert.*
Venus directing Vulcan to forge Arms for Æneas; *after Carracci.*
Hercules combating the Hydra; *after Guercino.*
The Infant Christ sleeping; *after Guido;* etched and finished with the graver.

CURTI, GIROLAMO, called IL DENTONE, was born at Bologna in 1570, and was first a disciple of Lionello Spada, and of Baglioni, a painter of decorations, but he afterwards applied himself to study from the noble edifices erected from the plans of Giacomo Barozzi, called Vignola. He next went to Rome, where he improved his taste by contemplating the magnificent vestiges of ancient architecture in that capital. He was a perfect master of chiaroscuro, and gave to his works so surprising a relief, that they have the appearance of perfect illusion. There are many of his works in the palaces and public edifices at Bologna, in which the figures are painted by the most distinguished of his contemporaries. He died in that city in 1631.

CURTIS, CHARLES M., was born in London in 1795, and practised chiefly on natural history subjects, which he drew with much accuracy and spirit. His brother was the author of 'British Entomology.' His death occurred in 1839.

CURTIS, JOHN, was a landscape painter, and the pupil of William Marlow. He exhibited at the Royal Academy from 1790 to 1797, his first painting being a 'View of Netley Abbey,' and his last a sea-piece, called 'Sir Edward Pellew's Action with the French Seventy-Four, "Les Droits de l'Homme."'

CURTIS, SARAH, was born in the latter part of the 17th century, and was a pupil of MRS. BEALE. On her marriage with Dr. Hoadly, afterwards Bishop of Winchester, she quitted her profession, and died in 1743. Her productions are mediocre, and wanting in both life and colour. She painted the portraits of Whiston, Bishop Burnet, and her own husband. Bishop Burnet's portrait was engraved by William Faithorne.

CUSENS. See MONTEMAN Y CUSENS.

CUSIGHE, SIMONE DA, also known as SIMONE DAL PERON, both being the names of villages near Belluno, was living in portions of the 14th and 15th centuries, and is thought to have died close

National Gallery, London.

upon 1416. The altar-piece of the high altar in the cathedral of Belluno was executed by him in 1397. There also remain of his works:

Belluno.	*Baptistery.*	St. Martin dividing his Cloak: and sixteen other episodes from his life.
„	*Casa Pagani.*	Virgin of Mercy, between 16 subjects from the life of St. Bartholomew.

CUSTODIS, HIERONYMO, was a painter of Antwerp, of whom nothing is known beyond the few words he has inscribed on his portraits. Two of these, Giles Bruges, Lord Chandos, and Elizabeth Bruges, Lady Kennedy, are at Woburn Abbey, and a third, Sir John Parker, is at Hampton Court. All three were painted in England in 1589, and are very poor productions.

CUSTOS, DOMINICUS. See DE COSTER.

CUVILLIÈS, FRANÇOIS, a French architect, and engraver of ornaments, was born at Soissons in 1698, and went to Paris in 1714 to study architecture under Robert de Cotte. About 1720 he was sent to Cologne to execute work for the Elector James Clement, and in 1738 he was nominated architect to the Elector of Bavaria, afterwards the Emperor Charles VII. He died about the end of 1767 or the beginning of 1768.

CUVILLIÈS, FRANÇOIS, the son of the preceding, was an engineer and architect, born at Munich in 1734. He succeeded his father at the court of Munich, and there published his father's works in 1769—1772. He etched some plates of Funeral Monuments, Fountains, and Caryatides, and is supposed to have died about 1805.

CUYCK VAN MIEROP, FRANS VAN, (or CUYCK VAN MIERHOP,) was born at Bruges in 1640, and painted in Ghent historical pictures, with portraits of the persons in the events depicted, but his best productions represent animals, especially fish, and some of his works are scarcely to be distinguished from those of Snyders. He was descended from a noble family, and at first painted only for amusement; but a reverse of fortune compelled him to pursue the art as a profession. He died after 1686. The Academy of Bruges has a picture of 'Still Life' by this painter.

CUYLENBORCH, ABRAHAM VAN, (CUYLENBURG, or KUYLENBURG,) was a painter of Utrecht, who flourished in the 17th century. He was instructed by Poelenburg, in whose manner he executed landscapes with idyllic and mythological scenes; his figures, however, are but abortive imitations of that master. In 1639 he was appointed master of the Guild at Utrecht, and his name occurs in the records as late as 1660. Among his paintings we may notice:

Brunswick.	*Gallery.*	A Grotto.	1646.
„	„	A Grotto.	1647.
Cologne.	„	Diana.	1660.
Hague.	„	Diana.	

CUYLENBURG, CS. VAN, of Utrecht, painted in Holland in the early years of the nineteenth century. He died at the Hague after 1816. A portrait of Willem Crul by him is in the Amsterdam Gallery.

CUYP, AELBERT, the son of Jacob Gerritsz Cuyp, was born at Dordrecht in 1605, and studied under his father. He married in 1658, and lived chiefly on his estate, Dordwijk, near Dordrecht, in which town he was considered of some importance. His name does not occur in the records of the Guild: and it is thought by some that he may have practised art only as an amateur. But little is known of his life. He died in 1691, and was buried in the church of the Augustines at Dordrecht.

Cuyp, who has been called the Dutch Claude, acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maas, with shepherds and herdsmen tending their cattle. These subjects he has treated with an enchanting simplicity, that may truly be said to be peculiar to him. Whether he wished to exhibit the dewy vapour of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. No painter, perhaps, has surpassed him in the purity of aërial tint. Cuyp did not confine himself to landscapes and figures; he painted with equal success sea-pieces and views of rivers, with boats sometimes sailing with a fresh breeze, sometimes at anchor in a sultry calm; winter-scenes, with people amusing themselves on the ice; and pictures of birds, which would have been a credit to D'Hondecoeter. He excelled also in horse-fairs and skirmishes of cavalry, which he painted with infinite spirit, in a manner equal, if not superior, to Wouwerman. He was not less happy in his pictures of moonlight; in which the works of Van der Neer are eclipsed by a superior and a more delicate degradation of light. He also painted portraits (an example is in the National Gallery), interiors of churches, fruit, and flowers; and may thus be called the most universal painter of the school to which he belonged. The pictures of Cuyp are to be met with more frequently inEngland than in any other country, and, with the exception of those in the Louvre, almost all his masterpieces may be found in the public galleries and private collections of this country, for it was in England that the beauty of his pictures was first appreciated. Till about the middle of the 18th century, they could be bought for as little as thirty florins a-piece; they now fetch as much as £3,000.

The following are some of his principal works, which are usually signed (in early life, A. C., and later, A. CUIJP), but rarely dated.

Amsterdam.	*Gallery.*	Hilly Landscape.
„	„	Shepherds with their Flocks in a landscape.
„	„	Cavalry Combat.
Amsterdam.	*Six Coll.*	View of Dordrecht.
„	„ „	Moonlight Scene.
Antwerp.	*Gallery.*	The Two Cavaliers.
Berlin.	*Museum.*	Sandy Landscape.
„	„	Sunny View of the Dunes.
„	„	River Scene.
„	„	Cows in a Landscape.
Brussels.	*Museum.*	Interior of a Stable, with an Ox and Fowls.
Copenhagen.	*Museum.*	Landscape with Horsemen.
Darmstadt.	*Museum.*	Herdsman and Cattle.
Dresden.	*Gallery.*	Hunting Scene.
„	„	Boy with a Greyhound.
„	„	Portrait of Himself, as a bridegroom.
„	„	A Grey Horse with a Groom.
Dublin.	*Nat. Gall.*	Milking Cows.
Dulwich.	*Gallery.*	The White Horse in a riding stable.
„	„	Evening Ride near a River.
„	„	A Road near a River.
„	„	Cattle and Figures near a River, with Mountains.

Dulwich.	*Gallery.*	Cattle near a River. *And others.*
Frankfort.	*Städel.*	Portrait of a Boy.
,,	,,	Evening Landscape.
Hague.	*Gallery.*	A member of the De Roovere Family directing Salmon-fishing in the environs of Dordrecht.
London	*Nat. Gall.*	Landscape, with Cattle and Figures: Evening (*a masterpiece*).
,,	,,	A Man's Portrait (*dated* 1649).
,,	,,	Horseman and Cows in a Meadow: Evening.
,,	,,	River Scene with Cattle.
,,	,,	Ruined Castle in a Lake.
,,	,,	The Windmills.
,,	,,	Cattle and Figures (the 'Large Dort').
,,	,,	Cattle and Figures (the 'Small Dort').
,,	,,	Landscape, with Figures on horseback and on foot.
,,	*Bridgewater House.*	Woman milking a Cow.
,,	,,	View on the Meuse.
,,	*Buckingham Palace.*	A Herdsman, a Woman, and Cattle.
,,	,,	Landscape with River.
,,	*Bedford Coll.*	Fishermen on the Ice.
,,	*Holford Coll.*	View of Dordrecht.
Munich.	*Pinakothek.*	A Horseman holding a white Horse.
,,	,,	Fowls in a Stable.
Paris.	*Louvre.*	Landscape with Shepherd and six Cows (*a masterpiece*).
,,	,,	Starting for a Ride.
,,	,,	The Ride.
,,	,,	Portraits of Children.
,,	,,	Portrait of a Man.
,,	,,	Sea-piece.
Pesth.	*Gallery.*	Landscape and Cattle.
,,	,,	Portraits of Himself and Family.
Petersburg.	*Hermitage.*	Cows in a Landscape.
,,	,,	The Meuse.
,,	,,	The Scheldt.
,,	,,	Cattle in a Landscape.
,,	,,	Horses on the Bank of a River.
,,	,,	Moonlight at Sea.
,,	,,	Landscape—Woman with Cows.
Rotterdam.	*Museum.*	River Scene.
,,	,,	Interior, with a Forge.
,,	,,	Two Grey Horses.
,,	,,	Fish.
,,	,,	Game.
,,	,,	Poultry.
,,	,,	Head of a Cow.

Aelbert Cuyp has left eight small etchings of cows, which, though not executed with much delicacy or care, evince the hand of the master. They are very scarce.

CUYP, BENJAMIN, a pupil, and apparently a nephew of Jacob Gerritsz Cuyp, was born at Dordrecht in 1608, and was received into the Guild there in 1631. He formed his style on that of Aelbert Cuyp, Rembrandt, and Teniers the elder. His subjects are taken from sacred history, coast scenery, and peasant life. His works are rarely met with in public galleries. The following are attributed to him:

Berlin.	*Gallery.*	Adoration of the Shepherds.
Dresden.	*Gallery.*	Peasants playing and singing.
Lille.	*Museum.*	The Resurrection.
,,	,,	Portrait of a Young Woman.
Petersburg.	*Hermitage.*	Peasants quarrelling.

CUYP, JACOB GERRITSZ, the father of the celebrated Aelbert Cuyp, and a pupil of Abraham Bloemaert, was born at Dordrecht in 1575. He occasionally painted views of towns, landscapes, and battle-pieces, but he is principally famous for his portraits. He was one of the four founders of the Guild of St. Luke at Dordrecht. He was still living in 1649. The following works are by him:

Amsterdam.	*Gallery.*	A Dutch Family.
Berlin.	*Gallery.*	Portrait of an Old Woman. 1624.
,,	,,	Portraits of a newly-married Couple.
,,	,,	Portrait of a Young Man.
Frankfort.	*Städel.*	Portrait of a Lady.
Munich.	*Pinakothek.*	View of a Town on a broad River.
Petersburg.	*Hermitage.*	Two Soldiers sitting at Table.
Rotterdam.	*Museum.*	Three Children in a Landscape. 1635.
,,	,,	Portrait of an Officer. 1644.
,,	,,	Portrait of a Lady. 1644.

CUYPERE, ANDRIES DE. See STEVENS.

CYDIAS, a native of Cythnus, who was living in B.C. 364, may be presumed to have been a painter of considerable ability, as one of his pictures, representing 'Jason and his followers embarking for Colchis, in search of the Golden Fleece,' was purchased at Rome by the orator Hortensius for twenty-four thousand sesterces, and was afterwards bought by Marcus Agrippa, and placed in the Porticus of Neptune to commemorate his naval victories.

CYL, GERARD VAN, a painter of Amsterdam or Leyden, who, about the year 1649, produced a number of portraits and conversation pieces in the style of Van Dyck, whom he imitated with deceptive accuracy.

CZECHOWICZ, SIMON, was born at Cracow in 1689, and went when quite young to Rome, where he placed himself for improvement under Maratti, and resided during thirty years. After his return he worked principally in Warsaw, but also in Cracow, Wilna, Podhorce, and Polock. He at length entered the order of the Capuchins, and from that time devoted himself wholly to painting for them. He established the first school of painting in Poland. His death occurred at Warsaw in 1775. Some three hundred strictly religious pictures by him have been estimated to exist, of which 107 are in Podhorce Castle, and others in the Jesuits' College at Polock, and the churches of the Piarists and St. Florian at Cracow. His masterpiece is the 'Miracle of the Broken Milk-pot,' at Wilna.

CZERMAK, JAROSLAV. See ČERMAK.

CZERNY, LUDOVIC, an Austrian painter, and professor of the Academy, died at Vienna in January 1889, aged sixty-nine.

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